

Plans Moving For Huge Summer Jazz Festival

DOWN BEAT

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Sinatra, Doris Day Set For 'Young Heart' Film

Hollywood—The Frank Sinatra comeback, still booming on the strength of his Academy Award triumph and rejuvenation as a recording attraction, has received another lift.

He has been signed by Warner Brothers to co-star with Doris Day in a forthcoming film with the title taken from his biggest recent record, *Young at Heart*.

The studio said the screen play, with script by Frank Davis, was "inspired by the song," which will be used as a principal theme in the underscore.

The melody to *Young at Heart* was written by Johnny Richards, until recently one of Stan Kenton's principal arrangers and assistants. Lyricist Carolyn Leigh is Mrs. Johnny Richards.

She is now at work on the book for a musical version of *Peter Pan*, which will have its premiere in August with Mary Martin starring.

Another Miller Limited Edition

New York—RCA is planning for September release a second Glenn Miller "Limited Edition" set of five 12" LPs. The collection consists entirely of broadcasts, some going back to 1938. Among the points of origin included are the Paradise Restaurant, the Glen Island Casino, the Meadowbrook, the Cafe Rouge or the Statler, and several additional Chesterfield broadcasts. None of these performances have ever been on record.

Packaging will be as carefully complete as in the first set and George Frazier again is in charge of the notes. Price will probably be \$24.95 as was the first "Limited Edition." The latter has sold 125,000 copies and more could have been disposed of had there been more pressings. Some trade observers believe the first set has been the most profitable single item in record history in view of the relatively low overhead involved in its issuance and the resultant large margin of profit.

Through?

Bing Set For Musical In '55

Hollywood—Those rumors that Bing Crosby, who last month celebrated his 50th birthday, is about to retire, seem unfounded.

Paramount has announced that one of its biggest pictures on the 1955 schedule is an Irving Berlin musical production titled *Say It with Music*, which, like the recently completed *White Christmas*, will co-star Bing Crosby and Danny Kaye.

The opus, with book largely by Berlin himself, was planned originally as a stage production. According to Paramount, the songwriter decided to start it on the screen after examining Paramount's new VistaVision (wide screen) process.

Bryant May Land Role Of 'Carmen'

Hollywood—Leading contenders for the role of Carmen in the forthcoming film production of *Carmen Jones* were Joyce Bryant and Dorothy Dandridge at this deadline, with "insiders" inclined to give the edge to Miss Bryant.

The picture will be made at RKO by producer-director Otto Preminger for 20th Century-Fox release. General music director is Herschel Gilbert, who did the music for Preminger's *Moon Is Blue*.

Already signed for roles were Harry Belafonte (Joe), Pearl Bailey (Frankie), and Olga Janes (Cindy).

One-Liners

New York—Among the more pointed quotations of the month is the one reported by Sauter-Finegan in the liner notes for their new album. When S-F trombonist Sonny Russo was recently answering a request for more dance music, he commented reasonably: "Why don't you dance something we can play to?"

Then there was the barbed observation of Erroll Garner's manager, Martha Glaser, in a conversation about dance bands. "Yes," she said blandly, "that band certainly does have a definite sound, but I can't ever remember what it is."

Toni Arden Slugged By Woman During Show

Hollywood—Singer Toni Arden, in the midst of her performance in the Cocoanut Grove here, was attacked by a woman stranger, a guest in the night club. The woman kicked

Toni and slugged her several times with a handbag before being subdued by bandleader Benny Strong. A man from the audience then led the assailant off the floor.

"Toni had just started to sing *It All Depends on You*," Strong recalled. "I was conducting and watching Toni. The lights were dim, and the spotlight was on. Out of the corner of my eye I saw the woman start to walk out on the floor toward Toni.

"I had no idea what she was going to do, but to prevent her from interfering with the show, I stepped down from the stand to ask her to please be seated.

"Wham! Was I surprised when she let me have it on the head with the bag, kicked me in the shins, and then started on Toni! I managed to grab her



BATTLE OF BANDS marked Spike Jones' May 1 TV show, on which his aggregation was pitted against that of Perez Prado, the mambo man. Here are Prado and Spike fighting it out, with Mrs. Jones, Helen Grayco, acting as referee.

Betty Hutton To Make First Television Appearance In Fall

New York—Betty Hutton has been signed to open the National Broadcasting Company's fall series of special color "spectaculars." The first presentation will be *Your Show of Shows*, Sunday, Sept. 12 (7:30-9 p.m., EDT), to be produced and directed by Max Liebman, in RCA compatible color television.

Miss Hutton, one of the nation's few outstanding entertainers who has not yet been seen on television, will make her debut in the medium on this date.

As a special vehicle for Miss Hutton, Liebman has commissioned the writing of a musical comedy with an original book.

Lieberman will produce and direct two such 1½-hour compatible color

television extravaganzas each four weeks during the 1954-55 season. One will be seen every fourth Saturday, 9:10:30 p.m. EDT, and the other every fourth Sunday, 7:30-9 p.m., EDT. Liebman's second production in the series will be presented on Saturday, Sept. 25.

The 20 color presentations that Liebman will produce in the series will originate "live" from the new NBC color studio, now being completed in Brooklyn. These modern quarters formerly housed the eastern motion picture activities of Warner Brothers Pictures. When the NBC Brooklyn studios are completed they will be the largest color studios in the world.

Miss Hutton's television debut marks a conspicuous TV "first." She starred in the Academy Award motion picture, *The Greatest Show on Earth*. Her appearances at New York's famed Palace theater were outstanding successes. A singer, dancer, and comedienne, Miss Hutton has been hailed as one of the most versatile stars in show business.

This series of *Your Show of Shows* will be broadcast in color under the RCA compatible color system. By September many thousands of viewers are expected to have access to color receivers.

Ella, Then Louis At Blue Note

Chicago—Following her date at the Basin Street in New York, which began on May 25, Ella Fitzgerald moves on to Chicago, where she opens a two-week stand at the Blue Note on June 11.

Ella is second in a set of strong bookings into the club's summer season. She follows the current Sarah Vaughan bill and will be succeeded by a month-long Louis Armstrong appearance.

Newport, R. I.—What promises to be the biggest jazz festival ever held anywhere will take place July 17 and 18 in Newport, R. I. Operating budget for the two nights is set at \$10,000. Tentative title is "A Living History of American Jazz."

Among those already listed by the sponsoring committee as likely to appear are the Duke Ellington orchestra; Billie Holiday; Teddy Wilson; Eddie Condon, who is to head an all-star Dixieland unit; Art Tatum; Erroll Garner; Gerry Mulligan; Stan Kenton (without orchestra); Sarah Vaughan; Ella Fitzgerald; Lester Young; Roy Eldridge; Dizzy Gillespie; Charlie Parker; Lennie Tristano; Lee Konitz; George Shearing, and possibly Benny Goodman.

All Working

At presstime, the only musician signed was Mulligan, but all the various booking offices involved were in the process of determining the availability of their artists, and it is expected that most of those named will be in attendance. The promoters also hope to engage the Count Basie band and Oscar Peterson. Plans are being prepared to include, in addition, combos of underpublicized jazzmen and young experimental units.

Sponsoring the concert is a group composed of Newport civic, social, and business leaders. The leading inaugurate of the idea were Mr. and Mrs. Louis L. Lorillard.

The basic goal of the festival, according to the committee, is "to establish jazz as an art form in the eyes of the American public. Europeans consider jazz our most important cultural contribution to the world. We must give jazz this same position in the minds of our people. The idea of the festival is to make it an annual affair that will compare with different classical festivals that are presented throughout the country, similar to Tangierwood. Present plans are to present a two-day festival, but future plans are to extend it over a longer period of time, and during the summer to hold classes and seminars for students of jazz, culminating in a weekly concert with wider public appeal."

(Turn to Page 16)

Song Contest To Wind Up

Chicago—Although *Down Beat's* contest for songwriters does not wind up until midnight, July 1, this is the last issue in which the official entry blank and contest rules will appear. Remember, you have a chance to realize thousands of dollars if you enter the contest and have one of the winning songs.

The first-place tune will be recorded on Mercury by Ralph Marterie and his orchestra and on Label "X" by an artist of that firm's choosing. It will be published by Broadcast Music, Inc. The writer will receive a Kelton console Cambridge model high-fidelity set.

Second and third-place songwriters will also receive a Kelton Cambridge. In addition, Moonlight Music, Starlight Music, and Windy City Music each will publish one of the 15 top songs.

The winning song will receive full-scale radio, television and in-person appearance plugs and will be published in arrangements as well as sheet music form.

The board of judges for the contest consists of:

Milt Gabler, Decca; Art Talmadge, Mercury; Hugo Winterhalter, Victor; Harry Myerson, MGM; Alan Livingston, Capitol; Paul Weston, Columbia, and Julie Stearns, BMI.

Complete contest rules and entry blank are on Page 18.

Next Issue: 'Down Beat's' Huge 20th Anniversary Special

Eddie Albert, Margo Debut Nitery Act Unique For Musical Variety

New York—No night club act this season has equalled the furor created by the Waldorf-Astoria debut of Eddie Albert and Margo. Columnists re-arranged the clichés they use to connote enthusiasm; critics (except for the *New Yorker*) pointed their thumbs upward, and business in the Empire Room was good. So good that when Eddie and Margo moved into Ciro's in Hollywood May 10, they got \$5,000 for 10 days (they were getting \$3,500 in New York), and, beginning May 31, the team receives \$10,000 a week at the Las Vegas Frontier.

What makes their act unique in this era of specialization is the sheer variety of musical and theatrical activity they pack into 45 minutes (see *Caught in the Act*). Eddie and Margo's invasion of the night club scene has reminded many that they are one of the most versatile husband-and-wife teams in show business.

Eddie, for example, began his career in radio as a singer and actor, became a Broadway star in *Brother Rat*, and moved on to Hollywood where he has compiled a long list of screen credits. The most recent was for *Roman Holiday* in which he played Gregory Peck's camera-toting friend.

Performs On Video

Eddie also has become a major television performer and recently garnered particular critical praise for his work in George Orwell's *The Big Four* and Paddy Chayefsky's *The Bachelor Party*. Then there is Eddie Albert, the producer of educational and industrial films. The two most notable of these, *Human Growth* and *Human Beginnings*, are widely used in schools and child centers. A further independent Albert activity has been his own TV series, *Nothing But the Best*.

Starting June 12, Eddie begins his biggest TV assignment to date—a regular master of ceremonies on



Eddie Albert and Margo

the *Saturday Night Review*, the summer replacement in the *Show of Shows* time segments. Eddie and Margo also will perform on the series.

Margo (Maria Margarita Guadalupe Bolado y Castillo) has been a dancer since childhood. At the age of 18, she headlined a Waldorf-Astoria show, backed by her then uncle, Xavier Cugat. Two years later Margo took a role in Ben Hecht and Charles MacArthur's *Crime Without Passion*. A series of incisive screen and stage portraits followed. And Margo still is vividly remembered for her parts in *Winterset*, *A Bell for Adano*, *Lost Horizon*, and *Viva Zapata*.

On Records, Too

The Albert family is on records, too. Eddie is the narrator on Dave Kapp's widely successful new album, *One God*, and Kapp plans further recording activities that will include sections of the act Eddie and Margo now are doing as well as special numbers for the two. "These two," Kapp said, "have enough material to do six albums."

With all of this work on TV, stage, and records, why did the Alberts decide to undergo the exhausting routine of breaking in a new act for night clubs? One answer is given by Eddie in the course of the act when he tells the audience, "It's such a real kick to hear your applause. There's nothing in show business like round

actors in front of a live audience." Of live audiences at TV programs, Margo says, "TV studio audiences clap when they hold up the cards, but here we have no cards. And in TV you can't make your points to the studio audience. You have to remember the cameras, the millions of people outside. Here the relationship is direct."

"Actually," added Eddie, "we went into this because we were trying to find a place to learn something. You can learn more about acting in a couple of weeks of this kind of thing before a live audience than in any other way."

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Irv Granz' Jazz Series Gets Off To Big Start

Hollywood—Irving Granz, brother of Jazz at the Philharmonic's Norman, and now in the concert promotion business on his own with his jazz a la carte series, registered a solid

boxoffice success with his initial presentation, staged at L.A.'s Embassy auditorium. The 2,400-seat house was filled to the last seat at a \$3.50 top, and an estimated 500 prospective ticket buyers were turned away.

Opening set was more or less in the "jam session" vein and featured Wardell Gray, Steve White, and Zoot Sims, tenors; Harry Edison, trumpet; Arnold Ross, piano; Barney Kessel, guitar; Jackie Mills, drums, and Joe Comfort, bass. Best performers (solo) were Edison, Ross, and Kessel, with the tenor men, even Sims, falling heavily at times under the "go-go" influence derived from the rhythm & blues blasters.

Anita O'Day backed by excellent support from her accompanist, Bud Lavin, aided by Mills and Comfort, took the second spot on the bill, drawing an enthusiastic reception and establishing herself once again as a unique girl jazz vocalist, possibly one of the greatest, but as such one who will always have a relatively small following.

Shorty Rogers ("And his Giants") opened the second half. With Shorty were Jimmy Giuffre, who played clarinet, tenor, and baritone during the set; Shelly Manne, Marty Paich, and Curtis Counce (bass). Their offerings leaned toward the more subtle, intimate things in what some call the new "Hollywood jazz" idiom, which is sometimes self-consciously "modern," but always intriguing.

Due to the fact that the first

Preview Lands Ventura, McCall

Chicago—The Preview, whose last jazz attraction was Artie Shaw's Gramercy 5 in January, switches back to jazz with the booking of Charlie Ventura June 16. Mary Ann McCall will be featured with the group.

Preview is operated by Ralph Mitchell and Milt Schwartz, who closed the Capitol, long-standing Loop jazz spot, last month due to lack of business. As yet, no other jazz names are set to follow Ventura.

Stokowski Concerts

Boston—Leopold Stokowski will conduct the Boston university orchestra and choir in concert next season both in Boston and New York. The Boston program will take place at Symphony Hall Nov. 15. The New York appearance will be at Carnegie Hall, Nov. 21, and will be sponsored by the Contemporary Music Society of Music.

FEATHER'S NEST

By Leonard Feather

Cy Mish was almost ecstatic as he bounced out of Lindy's into my unprepared presence.

"Len, my boy," he shouted, "I gotta story for you. I found the answer."

"The answer to what?" I asked.

"All this trouble I been having with the pop market—it ain't worth the aggravation. Who coulda predicted that the publishers of *Hold Me, Hold Me, Hold Me* would sue for an injunction I shouldn't go ahead with my new song *Hold Me, Hold Me, Hold Me, Hold Me*?"

"I told them there's no confiction whatsoever, it's two entirely different ideas. In their song the guy's saying it to the girl, in mine the girl's saying it to the guy. But like the proverb says, go fight Carnegie hall. Len, I see now where the real money is. It's this here blues and rhythm."

"Rhythm and blues," I said.

In Our Territory

"Blues schmunes, by me it's race records. I got my own artists, they write their own material, I cut my own masters, I'm in my own territory."

"What talent did you discover?"

"This kid, I caught him on amateur night at the Pollo theater. Plays guitar, I swear, after him Leo Paul's fingers is all thumbs. And sing! Can Leo Paul sing? This kid hollers blues like he's got a broken heart and three broken ribs. Calls himself Floyd (Fatmouth) Fulford."

"With that name he could go far," I said.

"And the kid's raw. I straight off got a personal management deal, everything down the middle."

"You mean you take half of all he earns?" I gasped.

"Patti Page got the same deal with her manager, don't she?"

"That's different; back when she couldn't afford it, he wouldn't take it, and in any case she isn't covered by AF of M rules. You're only entitled to 5 per cent you know."

He's A Raw Kid

"Will you let me finish? So he's a raw kid, he needs help with the tunes. Like he's got this here *Floyd's Blues*. It starts out 'I done woke up this morning feeling like

—net

I want to die.' So I change the title to *Fatmouth's Boogie* and, of course, I switch that line to 'I done awoke this morning feeling like I wanted to die.'

"I tell him, he ain't gonna get no place if he can't even write his material in a good English. So he gets himself a collaborator, and I get myself half a good piece of a property."

"So you get 75 per cent of the song—50 for Mish-Mosh Music as publisher and half the other 50 for yourself as composer? And I suppose you give him half the performing rights?"

"Who gives away performance rights? This belongs 100 per cent to the publisher. But the kid's lucky he met me—he never had a song published in his life until I took over *Fatmouth's Boogie*. And he knows the south like the back of his hand. Told me about a little chick called Miss Shortnin' Bread in a one-horse town in Georgia she sings, man, you never heard nothing like it!"

Takes Tape Recorder

"I rented me a portable tape recorder and drove down there last week. This burg is so small they never ever hearda Petrolito, and if they did, they'd run him right outa town along with all the other unions."

"But this chick—Len, this is how Oitha Kid musta sounded before she got shoes! And just rattles off tunes by the dozen, and her boy friend plays piano so I don't have to pay no accompany-ist. We musta made 24 sides in 24 hours, and I never saw anyone so happy to get 50 clams."

"You paid her \$50 to record 24 numbers?"

"Len, do you know how many Saddy nights she and her boy friend can get loaded on sneaky pete for 50 bucks?"

No Royalties Paid

"I suppose you won't be paying any royalties?"

"You kidding? I got a young company, gotta save every penny to invest in the business. Besides the only royalties she ever heard of is King Cole and Count Basie. Believe me, Len, I know these people and I know how to handle them."

"I've heard that line before," I said. "Well, Cy, I suppose I should wish you luck in this new venture. But next time you see Miss Shortnin' Bread, tell her I hope she and her boy friend drank up that 50 bucks successfully. Because quite frankly, I wouldn't blame them."

Concerts On Legit Stage In Hollywood

Hollywood—Bob Markus, former Horace Heidt promotion man and now a radio editor with CBS here is the impresario behind a series of Sunday afternoon concerts announced to start May 23 in Hollywood's Ivar theater, a small legitmate house.

Announced for the opening event were Dick Catheart and his Pete Kelly's Blues band from the Jack Webb show; Jess Stacy; George Van Eps; Walter Gross; singer-pianist Kitty White, and Russ Cheever's Hollywood Saxophone quartet. Cheever is a 20th-Fox staffer who specializes notably in the soprano sax.

George Marion Jr. has written the book to the score by Carmen Lombardo and John Jacob Loeb. Decca plans to release two albums of the score—one by Lombardo and one by Pembroke Davenport. The latter will feature the principals in the cast.

Markus said he preferred not to have the series labeled as "jazz concerts," adding "there will be no set pattern—just all kinds of good music, featuring musicians and singers in Hollywood, whether they are known or unknown to the general public."

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June 16, 1954

Tony Bennett Happy But Wants To Make A Wail Of An Album

By Nat Hentoff

New York—Three of the young man's records have passed the golden million mark, and his recent run of hits has made him look like Sir Galahad to many night club owners throughout the country. At the beginning of a recent date at the Boulevard in Queens, for example, he broke a 26-year record by grossing \$40,000 over a three-day weekend.

The young man, Tony Bennett, is understandably happy at playing the title role in this Horatio Alger scenario. He's also pleased at the plans of his new personal manager, Chauncey Olman (who handles Billy Daniels and Pearl Bailey, too).

The plans involve a careful public relations campaign that eventually should make Tony a major star on television and in films as well as on records and club dates. And Tony also is buoyant over his son, D'Andre, 4 months old June 3. Tony and his wife, Sandy, even bring D'Andre along on all Tony's road dates except, of course, for one-night stands.

One More Thing

With all this bliss, there's one thing more Tony especially wants. "I'd like to make an album," he says, "where I'd go in and just wail. No special arrangements. A very relaxed album of standards away from the commercially stylized records we've been making."

"I'd make it with the right musicians, and all I'd do would be to get the tune and the key, and just wail—they way the jazz sides are made. Mitch Miller gave me an okay on the idea, and it will definitely happen. We've been so busily, though, that there hasn't been time to make it."

"Actually I'm swinging right now on the floor in my act. We do a lot of things that would surprise people who know me only from records as a straight ballad singer. But when you walk into the record studio, the tempo goes bouncy, bouncy ball—and we make hit records. That's why I'm looking forward to doing this album more than to any other record date. And as a mood LP, it'll sell, too."

Wayne Takes Job

Tony's concern with swinging and with the best possible musical accompaniment for his vocals led him a year ago to engage the brilliant jazz guitarist, Chuck Wayne, as his accompanist, and Chuck has become an integral part of Tony's act.

"Chuck does all the arranging," Tony points out, "and as we work along together, we become closer and closer musically. The man is

Mambo Tour Big Success

New York—Tito Puente, back from a 16-city Mambo-Rumba Festival tour on which he was featured, reports a continued rise of public interest in Latin-American music. So successful was the tour, he added, that a fall sequel is being planned which will also headline Puente.

Booked by the Gale Agency, the Mambo-Rumba Festival swung through New York, Boston, Philadelphia, Washington, Richmond, Baltimore, Detroit, Cleveland, and Pittsburgh, among other cities. Since this was the first Latin-American package unit of its kind, there had been some apprehension about general reception, but good crowds, dominated by teenage mambo fans, pushed attendance above expectations.

According to observers on the tour, Puente's numerous fan clubs turned out in enthusiastic force. New York's Apollo theater, extra police were assigned to see that the mambo fanciers restrained their dancing to the aisles and saved the stage for the performers.

such a great musician; it's just wonderful having him with me.

"When I first asked him to join the act, I thought in terms of Bing Crosby having used Eddie Lang years ago, but I didn't know exactly what we'd do or how it would sound. I just wanted to take a crack at it. It's worked out fine. For one thing, it makes for a very intimate sound on a night club floor because on several numbers, it's just us. And that cuts the noise down to a minimum and guarantees no heckling.

Important Reason

"One of the important reasons I like to have first-rate musicians with me lies in the fact that naturally I want to do the best possible singing job I can when I work. With mediocre support, you can fake it—the enthusiasm and all that. But I'd rather not. This way, when you have really good support, you have a ball, and the audience knows it and feels it."

Bennett's musical sensitivity also extends to the classics. "I listen to classical music an awful lot," he asserted. "Ravel impresses me the most though there are many others I like. I believe that this listening has helped my work a lot by giving me a better understanding of present-day sounds, because so much modern American jazz has been influenced by composers like Ravel. Listening has helped me in terms of a better feeling for phrasing, construction, tone color, and similar things."

"I have a hi-fi set now that makes for very exciting listening. I start playing it when I get up in the morning and often miss appointments because it's so hard to get away from it. My wife demands the set, and one wonderful feature of it is that the speaker

just hangs. It's not rooted onto any beams or set on the floor. The result is that you can turn the volume up full blast, and it bounces off the walls, but can't be heard outside the apartment."

Tony's interest in the arts also covers painting. While in the army, he studied painting at Heidelberg university in Germany and still paints for fun.

"I like to try to work out the different techniques in contemporary painting," he says, "so I'll have an understanding of what's going on. Then, too, I find painting has a very definite relation to music. Both art forms observe line, form and color. It's actually a translation of the same thing into two different mediums. When you find a reason for a certain line in painting, you can invariably find the same reason in music for a similar line."

"In connection with painting and music, I'm very impressed with what's been happening to the covers on jazz record albums. Some day the work on them will definitely be regarded as an important part of American culture. It's one of the only commercial mediums for an artist that'll allow him to do what he wants in graphic design, the use of photographs, etc."

Tony ended the conversation as he'd begun it, talking about jazz—"There are so many young musicians with great potential. I'm amazed at Chet Baker and his effortless way of playing. The Mulligan group, too, excites me very much, and Stan Getz is a beautiful artist. But Count Basie is still better than anyone. What a band! The band is just so ridiculously good. There's no one like it in the world!"

Two Views Of Europe, As Seen By Basie, Sideman

New York—A hindsight glimpse of a European jazz tour can look very different according to whose views you're hearing. When the Basie band returned here in mid-April we inspected the tour through Count and his music director, Marshall Royal. Both were agreed that the tour and the audiences were the greatest, but there the similarity of comment ended.

Basie said of Scandinavia: "Those kids were just wonderful. We played two nights in Copenhagen, and hundreds of the same kids who heard the first concert were right there again for the second." "No handclapping during the solos—they applaud when the solo ends. Eddie Jones' bass solos broke it up—we'd just play four or five whole minutes of rhythm and he'd rock them."

Two Capitals

Royal: "The Swedes think they've got the second jazz capital of the world. The French think the same thing about Paris. Yet all they both do is copy—they haven't come up with anything original yet."

Basie: "France was wonderful. We played two days at the Salle Pleyel. But that was the one place I had to play the organ, because they had one set up for me, and the way the sound came back to me, I seemed to be ahead of the band—it didn't sound right."

Royal: "The organ got a terrific hand. The French audience treated us well, but I sensed that undercurrent of factionalism. A certain group that likes one type of jazz feels it has to be all out against every other kind. I don't care too much for the French attitude in this respect; they need to learn a little courtesy."

"Also, you're all good fellows if you go to some club and jam all night, while they bring their tape recorders along; and they get you to play everything you know—and he loved Europe."

—Jen

Strictly Ad Lib

NEW YORK

ON STAGE: Producer Paul Gregory has asked Harry Belafonte to do a tour on which he'd be featured in great Negro songs and readings. Charles Laughton would direct . . . The first George White Scandals in 15 years will open in October. Jack Yellen and Irving Caesar will write the material, and Professor Irvin Corey has already been signed as one of the comics . . . Patrice Munsel may be starred next fall in Marc Blitzstein's new musical, Reuben, Reuben.

ENTERTAINMENT-IN-THE-ROUND: Lena Horne begins her British tour June 7 at the Glasgow Empire. She just finished two weeks at the Moulin Rouge in Paris . . . Guy Mitchell and Al Martino are also in England this month . . . Shaw Artists has taken over Erroll Garner's bookings. Erroll used to be handled by the Gale Agency . . . The Fernando Valenti Sunday harpsichord recitals at the Little Club have proved very successful. He'll be followed by other artists not often heard in night clubs . . . Liberace was here at Madison Square Garden (May 26). Tex Rickard would never have believed it . . . Frances Langford and her new act (with The Fellas) are at the Beverly Hills Country Club in Newport, Ky., from June 18 to July 1 . . . Jill Corey is readying a night club act.

JAZZ: New Victor a&r head for jazz, Jack Lewis, has an extensive schedule of releases planned. Not all details are available yet, but one of his recent sessions, to be called *An Evening at the Embasers*, features 21-year-old pianist Alex Kallao with Milt Hinton and Don Lamond . . . Dick Bock of Pacific Jazz has signed Jack Montrose, tenor saxist-composer-arranger, who wrote *A Little Duet* for the Chet Baker Columbia album . . . Teddy Charles' trio opened a new jazz room, the Embassy, in Allentown, Pa. Paul Bley goes in there June 3. Teddy joins the Louie Bellson unit, which also has Charlie Shavers. They'll be opposite Ella at Basin Street and then may go out to the coast . . . Ruby Braff will lead the band at the summer Storyville at the Oceanside in Magnolia (near Gloucester) . . . Prestige, partly as a result of Down Beat writings on high fidelity jazz, has decided to do all its recording henceforth at Rudy Van Gelder's expert studios in Hackensack. Pressings will also be of better quality from now on . . . Erroll Garner has been offered and is seriously considering a tour of the West Indies in October.

Nick Travis cut an LP for Victor with Al Cohn, Johnny Williams, Teddy Kotick, and Art Margarin . . . Danny Barker headed a band into Ryan's with Herman Autrey (who used to be with Fats Waller), Freddie Moore, Don Kirkpatrick, Eddie Hubble, Cecil Scott, and Danny on banjo . . . Wilbur De Paris brings his band back to Ryan's in June . . . Lionel Hampton is at Basin Street June 8-20 . . . The Metropole has added Sunday jazz concerts.

RECORDS, RADIO AND TV: Chet Baker was set to really make the radio and disc jockey rounds while in New York for the second Birdland date . . . Mary Small has signed with Epic . . . Tommy and Jimmie Dorsey will be the summer replacement for Jackie Gleason, but Gleason plans to produce the show . . . Dick Contino may do a series of TV-film shorts . . . WNBC resumed its classical Music through the Night show "by popular demand" . . . Ethel Waters reminiscences each afternoon on WNBC-TV on the Tex and Jinx show . . . Mindy Carson was visited by Edward R. Murrow on Person to Person (May 28).

CHICAGO

The south side Trianon ballroom, now operating on an open-door policy and under new management, reopened on May 28 with a Count Basie one-niter. Horace Henderson's newly formed 11-piece orchestra will be the house band, with name attractions coming in mainly as one-night attractions. Dinah Washington and Earl Bostic's combo will be there June 25 . . . Bandleader Dan Belloc takes his crew to the Holiday club June 5-20 before shoving off to Memphis and a date at the Claridge hotel . . . Don Reid disbanded his orchestra temporarily . . . Mabel Mercer will leave New York for one night to play a concert at the Blue Angel here on Sunday, June 6.

Chicago theater has a set of record names lined up. Dick Contino's there now, Joni James and the Four Knights take over on June 11, and the pliant Eartha Kitt moves in on June 25 . . . Buddy DeFranco just started a long run at the Streamliner. Bill Russo five plays Monday nights . . . Vic trombonist Miff Mole has returned to Jazz Ltd. and heads the band there . . . Organist Helen Scott, who recently finished a run at the Club Bacchante in Calumet City, begins a month-long date at the Adolphus hotel in Dallas June 5.

The Milconbo trio, young group lauded on these pages some months ago, has been tapped by Capitol Records and will wax its first sides shortly . . . Cafe Society gave up after a month of trying to become an intimate-type spot and went back to strippers . . . Frankie Masters, who's been at the Boulevard room the last four years, off on a string of one-niters until the room finishes its remodeling and opens again on Aug. 15 . . . Tommy Leonetti, young singer on Capitol, stirred up some local publicity when the principals of two Hammond, Ind. (just out of Chicago), high schools banned his singing there for school groups who had arranged for his presence. Principals said they didn't like crooners. The publicity didn't hurt Tommy's Chicago theater stay, which started the next day . . . Felicia Sanders is due this summer at the Black Orchid.

HOLLYWOOD

THE JAZZ BEAT: Dave Brubeck quartet into Zardi's June 2 for a minimum of two months, and Art Tatum, who followed Johnny Hodges at Royal Room, has a six-week ticket. Added signs that open here are catching on to fact that long-term dates pay off (with bona fide attractions) . . . Barney Kessel combo was set for return date at Haig following Zoot Sims . . . Jess Stacy, still the favorite keyboarder with a large and loyal following, now soloing at the Harlequin in Beverly Hills . . . George Lewis and his band of Dixie vets out of New Orleans in California for a quick tour in late May.

SUPER SPOTTINGS: Skinnay Ennis band drew another holdover at Statler's Terrace room, where the floor show will be headlined by the newest of duo acts, Hildegarde and Johnny Johnston, when this reaches stands . . . Eartha Kitt set for another turn at the Mocambo in July . . . Eddie Albert and Margo repeated their N.Y. triumph in their stand at Ciro's . . . New owners of Sunset Strip's Club 22, Pat Coleman and Turk Pruan, rename it the Trocadero, a tag fanned in Hollywood nightlife. Official switch was slated for June 1, with policy to accent "music and entertainment" (no dancing) . . . Jan Garber takes Paladium stand June 25, following current Les Brown.

ADDED NOTES: "The Four Guys," who clicked on their first Coral discs (*This Must Be the Place* looks to be really big) are the Modernaires minus Paula Kelly, but it does not mean that Paula is pulling out. Just an added activity for the male members . . . The spirit of Gleann (Turn to Page 17)



Caught In The Act

Jimmy McPartland, Red Allen; Metropole, New York

There's happy jazz renaissance taking place on Seventh avenue, near Times Square. On most of these late spring nights, the sidewalk outside the large, long Metropole bar is crowded with the curious, attracted by such casual preludes and fugues as *When the Saints Go Marching In*, *St. James Infirmary*, and *Fidgety Feet*. Inside, the bar is filled with alequaffers of all varieties, many of them new to jazz and all seemingly pleased to further their budding knowledge of the art.

It all started in March when the Metropole imported Jimmy McPartland's band, which now contains Bud Freeman, Big Chief Russell Moore, George Wetling, Milt Hinton, and Charlie Queener. Observing that the clientele's taste for this exotic music was apparently more than one band could fully satiate, the management then added a troupe of unfettered serenaders led by Red Allen and Cozy Cole with Buster Bailey, Herb Fleming, Claude Hopkins, and Lloyd Trotman.

The working conditions in this highly informal tavern (no cover, no minimum, no reservations for bar stools) are occasionally trying. The musicians are strung out along a long, narrow stand directly over

the bar. A false step, and a valuable supply of liquid assets can become fruitless liabilities.

When both bands combine their forces for an end-of-the-set jam session, the dais becomes rather overextended, and there are times when the only quick communication possible between Wetling at one end and Big Chief at the other would be by semaphore. The men work from 8:30 p.m. until 4 a.m., and there's no letting down before this audience. Both bands project at full fervor all through the unquiet night.

The music is never very subtle, but it's driving, honest jazz. All the band members are long-term professionals, and many have contributed greatly to jazz over the years. These nights, they sound almost as young as ever—tired sometimes, but stimulated by the enthusiasm of the audience, most of whom wouldn't know a discography if they were trading one for a beer.

And as a final indication of how successful a draw the Metropole has found jazz to be, there's even a young woman hovering around these nights with the picture-taking concession. No cigaret girl yet, but all things come to those who hunger.

—nas

Fernando Valenti; Little Club, New York

The harpsichord made its night club debut May 2. Fernando Valenti, one of the great keyboard artists, inaugurated a series of four midnight concerts at the Little club, on New York's east side, in a program of works by Mozart, Soler, Rameau, and Scarlatti.

The room was crowded, with music editors rubbing shoulders with a group of puzzled but respectful members of the circle best described as cafe society. Valenti played brilliantly, was a nervous but witty announcer, and had the benefit of the audience's complete attention.

Valenti's intensity and rhythmic drive have won him many admirers in the jazz world. Mel Powell is now completing a sonata for him which may be introduced at one of these concerts. But although Valenti is a great admirer of such

units as Brubeck's and Basie's he plays no jazz and never wanders for his field.

The physical limitations of the Little club are a perfect setting for this experiment, far better than a large concert hall. There was no service during the music, and no extraneous noises to distract the artist. The house PA system was used to amplify the discreet sounds of the instrument for the benefit of the bar customers at the far end of the room, but even this concession was made with a minimum of distortion.

Billy Reed, the ex-dancer who runs the Little club, may have started a new trend with these concerts. In his choice of young artists for this series, he is being guided by his friend, Powell.

—john hammond

Dwight Fiske, Dorothy Loudon, Jimmy James; Black Orchid, Chicago

Here is a group of faces and voices new to Chicago. That is, if one includes Dwight Fiske, who hasn't been around since 1947 and whose satirical ramblings hardly fall in the trained voice classification. While there is a lot of singing going on, there isn't any conflict due to the different styles and material.

Fiske is the elderly pixie of the smirking sex balladeers, and he brings the relating of tinged tales to its highest degree. While it's mainly talk, rather than song, many of the pop singers could profit by watching the wonderful animation that sparks Fiske's face as he tomes up his stories. While he has some new offerings, it's still the standards like *Mrs. Pettibone* that get the greatest guffaws and applause.

—sobe

Eddie Albert, Margo; Empire Room, New York

Several times during the rapidly revolving 45 minutes with Eddie Albert and Margo, there is the odd feeling that maybe it's all being done with mirrors. Though there are just the two of them (with a pair of amiable guitarists in the background), there are enough assorted props, drums, hats, scarves, and swiftly changing routines to outfit a small touring company.

After a quick opening and a casually shouted Mexican song, Eddie and Margo alternate in a fairly amusing quasiautobiography turn (*Never Marry a Dancer—Never Marry an Actor*). The lights and pace change, and Eddie plunges into an intense recital of *September Song*. In place of the touching, underlined pathos of the late Walter Huston, the Albert version is rather Wagnerian ("Ach, ich werde alt!"). Margo zooms back and the two prance through a rather eclectic calypso, *Man Is for the Woman Made*. It might not be im-

Julius Monk: The Man Who Pulls Talent Out Of A Hat

New York—Every other Tuesday afternoon, an open audition is held at the Ruban Bleu. The Ruban Bleu is one of several intimate night clubs on the East Side that caters to sophisticates, celebrities and people with just money. It is unique among its peers, however, because more world-famous entertainers have made their big time debut there than at any club in the country. The reason for the room's astonishing record of star finding is a quiet astronomer named Julius Monk.

It is Monk who books the shows at the Ruban Bleu, and it is he who holds the fortnightly auditions. At least 90 percent of the people who appear at the Ruban have been picked at those auditions, and the auditions are really open. Any one can participate. "I don't know how he does it," observes Norman Paris, veteran pianist at the room. "I've seen him select people I never thought could make it, but they become stars. He really pulls them in from out of left field."

Many Notables

Some of the new familiar show business names that have come in from Mr. Monk's bullpen are Imogene Coca, Maurice Rocco, Ronny Graham (*of New Faces*), the Four Lads, Lisa Kirk, Mary Mayo, the Delta Rhythm Boys, Jose Melis, Eddie Mayehoff (now in films), Bibi Osterwald, Paula Laurence (now a leading stage comedienne), Janet Brace, puppeteers Bill and Cora Baird (*on CBS's Morning Show*), and several other notables.

"There was also a man named Liberace," Mr. Monk reminisced the other evening. "It was about 11 years ago, and we had a string of pianists in those days. He was a straight act then. As I recall, the room closed over his head—though for other reasons."

The Ruban Bleu, under Mr. Monk's imaginative direction, has also led in introducing personalities from the concert field into the night club milieu. Spanish guitarist Vicente Gomez made his first American club appearance there in 1941, as did brilliant Brazilian folk singers Elsie Huston and Olga Cuelho. The late harpist Caspar Reardon became known as the first "jazz" harpist through his Ruban Bleu beginnings.

"Around 1940," Monk recalls, "we tried a different kind of swing concert series here on Sundays. There were Mildred Bailey, the Delta Rhythm Boys, and the classical harpsichordist, Sylvain Marlowe. Miss Marlowe, however, also swung, and she'd play Scarlatti one number and a jazz piece the next."

Helps Out

In the 12 years Julius Monk has presided over the Ruban scene, he's become warmly regarded in show business for another reason. Not only does he discover the new acts but he often spends months in helping them develop their material and stage personalities. He

a quality in Margo's husky vocal-dramatics that is energizingly pleasant.

The direction is by choreographer Herb Ross, who does the Milton Berle and Martha Raye shows, and is known in off-TV circles for his brilliant ballet based on Goya's *Caprices*. Ross has paced this show well enough, but there is just too much unrelated material to make for a cohesive 45-minute act. Despite the constant activity, therefore, there is a curiously static air to much of the proceedings because there is no central line to build on and into a climax.

Eddie and Margo hope eventually to expand the act into a theater program, something like Victor Borge's current *Comedy in Music*. It's a good idea because this extensive a "revue" approach needs more space than a night club act allows. But even as is, it's certainly a stimulating show—you keep wondering what the next prop is going to turn Eddie and Margo into.



Julius Monk

suggests clothes, arrangements, arranges the lighting, finds special material, and is a constant encourager. He has been known to tell a performer at an audition that he isn't ready yet, and then spend weeks of his own time helping that performer improve his act until he is ready.

Monk also works closely with the Ruban's musical director, Norman Paris, whose trio (guitarist Frank Cerchi and bassist Justin Arndt) have been at the club since 1947. Music at one time, as a matter of fact, was Monk's principal concern. After being graduated from the Cincinnati Conservatory of Music, he came to New York and was hired as a pianist at One Fifth Avenue playing for a new singer named Dorothy Lamour.

A series of cafes in Paris and in the south of France followed, where Monk worked with Mabel Mercer, Garland Wilson, and Herbert Jacoby. Monk also formed the first of the cabaret stock companies. It was at the Atlantic House in Provincetown about seven years ago, and included Imogene Coca, Bibi Osterwald, Hugh Shannon, and Stella Brooks. This last summer, Monk was the impresario for the initial musical stock company in Bermuda.

Monk still plays piano. He can be heard softly medleying show tunes between introducing acts at the Ruban. He plays with taste and skill, but what continues to make him a figure of somewhat awesome respect in show business is his ability to keep pulling them in out of left field every other Tuesday afternoon. The latest in comedian named Johnathan Winters who seems certain to be a new TV and stage star. Next?

Elgart Start Is Promising

New York—First promotion date (May 1) for the Les Elgart band worked out beyond expectations at Meyer Standler's Rhodes-on-the-Pawtucket Ballroom, Cranston, R. I. Kicking off the ballroom's "Spring Festival of Name Bands" Elgart drew 1,937 persons at \$1.25 a head despite competition from several college proms in the area.

The success of the date indicates again the importance of heavy newspaper advertising and enthusiastic disc jockey plugging. According to operator Standler, a large majority of the patrons that Saturday night were new to the ballroom, and their presence had to be attributed to the Elgart drawing power, based in turn on a planned publicity campaign.

Paula Adams has joined the band as permanent vocalist, and on the most recent one-niners, Elgart has followed his practice of records of using no piano. Along with one-niners through the summer and a two-weeker at Asbury Park, the band has been booked for eight days at the Steel Pier in Atlantic City Aug. 27. Other bookings are coming in, and there has been an offer from the Palladium in Hollywood. Elgart's acceptance of the latter is contingent on whether he can get sufficient dates across country to take the band to the coast.

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June 29—Thomas Scherman will conduct excerpts from *Carmen* and *The Pearl Fishers* (with Elena Nikolaidi, Eugene Conley, and others);

July 1—*Fledermaus* will be given in concert form, conducted by Tibor Kozma (with Regina Resnik, Charles Kullman, and others);

July 19—Alexander Smallens directs the annual George Gershwin concert with Warfield, Price, and pianist Earl Wild;

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Book On Copland Misses Target On His Filmusic

By CLIFFORD McCARTY

In his important biography of American composer Aaron Copland, the author, Arthur Berger, a friend of Copland who is himself a composer, devotes five pages to a discussion of Copland's film music.

Berger writes that there is "one very important respect in which Copland has an advantage over most of the others . . . He has refused to yield to the assembly-line method of the majority of Hollywood composers, who have separate orchestrators come in and recast things their own way after the score-writer has done his job. Copland orchestrates his own music."

Copland's advantage, however, it seems to me, is not that he has refused to yield but that it has not been necessary for him to yield. Since 1939, he has scored only five Hollywood films. Many regular film composers score that number of films every year, and some of them score twice that number. At any

rate, the quantity of a composer's product has little to do with its quality.

Facts Otherwise

As to the statement that Copland orchestrated his own music, the facts are otherwise. Although information was not available on Copland's first two Hollywood films, *Of Mice and Men* and *Our Town*, orchestration credits have been established for the last three. They are Gil Grau, Jerome Moross, and Arthur Morton on *The North Star*; Nathan Scott and Dale Butts on *The Red Pony*, and Nathan Van Cleave on *The Heiress*.

Berger adds that "the chamber-music character of some of the

DOWN BEAT

Author Guest

Clifford McCarty, author of the only comprehensive reference book on motion picture composers — *Film Composers in America: A Checklist of Their Work* — is this issue's guest *Filmland Upbeat* columnist, substituting for Charles Enge. His book may be obtained at \$3.75 a copy from most book stores.

Filmland Up Beat

DOWN BEAT



Connie Haines, Rhonda Fleming, Beryl Davis, and Jane Russell

Connie Finds Benefits Personally Beneficial

By MARY ENGLISH

Hollywood—Do benefits for charities ever "pay off?" Entertainers and musicians, constantly asked to perform for free, are inclined to be cynical about this, partly because too many times, in highly publicized events, not enough of the

money actually goes to the cause.

But one who isn't cynical is Connie Haines, the onetime vocalist with Tommy Dorsey's band.

Connie recently signed to co-star with Frankie Laine in his forthcoming series of telefilms; she has night club offers topping anything she ever received since she became a solo attraction, and her new agent, Sam Lutz, is busy juggling film offers.

A big factor in this recent surge of success is a hit record called *Do Lord* by Connie, Jane Russell, Delia Russell, and Beryl Davis.

The Strange Part

"The strange part," said Connie, "is that just about the time we think it's all over, *Do Lord* catches on in some new part of the country—or the world. It's just starting in England—Beryl's home—and she's getting letters from fans over there, where she thought she'd sketches to the orchestrator and from him to the copyists.

More Sensible

Surely it would be more sensible to include the composer as a member of the production unit along with the cameramen, the set designers, and others so that his score might be an integral part of the film rather than one just tacked on. During the weeks of production, the composer could be developing ideas so that when the film is completed, the score would show careful thought, not hasty contrivance.

Another iniquity is the assigning of sole screen credit for a score to a music director who actually has composed none of the music.

And if the orchestrating of a composer's score by another is a lamentable practice, then a really fraudulent practice is the so-called "orchestration" which is done for certain tunesmiths masquerading as composers. The help given these imposters actually constitutes arranging, and it often is so extensive as to amount to composing.

"When I mentioned *Do Lord*, I was really surprised to learn that Jane and Beryl also knew it. We sang it over for Della, and she picked it up in no time. So we did it on the program that night, and everyone was delighted.

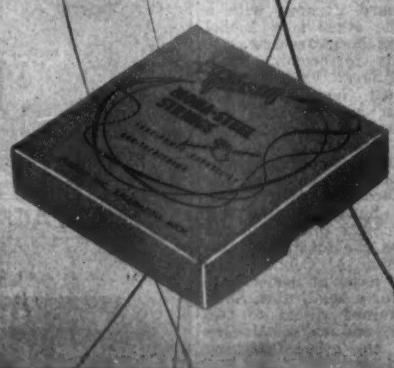
'Why Not Record It?'

"Someone said, 'Why not record it?' . . . We took the idea to Coral. They loved it, and you know the rest—except that we are going to keep right on making records like that. We were sorry that Della had to drop out because of other activities, but (actress) Rhonda (Fleming) fits in just swell."

"You might mention that the major earnings from these records go to established charities by way of our churches. That means the money is well spread around, because Della is a Roman Catholic, Beryl is an Episcopalian, Jane is a nondenominational Protestant, and I'm a Presbyterian. Rhonda (Fleming) is a Mormon."

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New Bernstein Work

New York—Leonard Bernstein will conduct the first performance of his new violin concerto at the "Biennale" International Festival of Contemporary Music in Venice Sept. 12. Isaac Stern will be soloist.

Fats' Pianist Son Favors Bud Powell But Cites Dad's 'Overpowering' Ability

New York—In the music department at Macy's there's a young man named Maurice Waller. He writes and plays piano for the store dance band, and he intends to enroll soon in a music school for added training in piano and theory.

Waller's ultimate aim, however, is to lead his own large jazz unit. He regards the main contemporary influence on his piano style as coming from Bud Powell, and he hopes soon to study with another of his favorite pianists, Lennie Tristano.

Frequently a customer will ask for an album by Fats Waller, and Maurice mentions with quiet pride, "That's my father, you know." The customer is sometimes incredulous but then invariably starts a conversation with the young Waller.

"The conversation generally goes like this," Waller says. "They ask first if I play an instrument. Then they want to know if I play piano, and always — always — they ask: 'Do you play as well as your father did?'

Put On The Spot

"It puts me on the spot. For one thing, I don't play in the style he did, and for another, I don't fool myself into thinking I'm that good or ever will be. Some people think having a famous father is a blessing. Sometimes it is, and sometimes it isn't. It's certainly a challenge."

The young pianist was born in New York in 1927, began studying piano while quite young, but "I was 13 before I was playing well enough to pick up some of the things my father showed me." He continued his studies in theory and harmony with John Donaldson, who used to arrange for Fats. Maurice went to work for Macy's six years ago and has been there since, except for two years in special services in the marine corps from 1951 to 1953.

"As for my piano playing," he says, "the thing I remember most emphatically from what my father used to show me is the importance of the left hand. I remember his emphasizing the use of 10ths in the bass, for example. And he used to tell me that a piano man without a left hand is a very weak pianist."

Keep Richness

"He also told me never to let the body, the richness get out of the piano. A pianist should be rich with sound and cover a distance, too. I mean by that he should really play open chords — 10ths, 11ths, etc. I play close stuff once in a while like Shearing, but mostly, I believe in playing very open."

"There was a Sunday morning I especially remember. When my father got up that day, he went downstairs to the Hammond organ

we had in the house, and then called me down—I was about 13—to listen to a new idea he had. He'd awakened with the tune on his mind. In about 10 minutes flat, the tune was finished and it was *Jitterbug Waltz*.

"He was a remarkable musician, my father. He had, however, a terrific personality that overrode his true greatness at the piano. I remember back to when I was 7 and 8. I used to sit listening to him play the piano at home until 4 in the morning sometimes. That's when he wasn't entertaining, just playing.

Ability Overpowering

"From those evenings I know what he was trying to say. His ability and technique were overpowering even though he never had a chance to study the way he should have."

"My father spent a lot of time composing things that have never been published. They're on the order of the *London Suite*—things like that. Some are finished; some are not. Half of them didn't have a name. They weren't commercial; they weren't the type of thing he was supposed to have done."

"It was a matter of his getting at his inner self in them. Often I heard him play stuff that amazed me, and yet, most people will tell me first when they talk about him, 'Yes, I used to like to hear him sing.' They seem to go after that

personality, and his playing ability was hidden by it."

Maurice doesn't plan to have any of these works by Fats published in the near future. He says he feels that if anyone finishes his father's works, it should be himself or his brother—or someone else who could feel the music the way his father did. "After having listened to him so much when I was young," Maurice says, "I think I have a perspective as to how my father played and wrote when he wanted to say something."

He Likes 'Shout'

He likes *Carolina Shout* the best of his father's records, especially one full chorus—"the way he played it, you've said about everything on the piano you can possibly say. It felt like he was playing 88 keys at once."

Fats' favorite classical composers, his son recalls, were the three B's—Bach, Beethoven, and Brahms. "My brother Ronald's middle name is Johann, after Bach," Maurice added.

Ronald is a year younger than I. He plays alto and baritone and played with Wynonie Harris . . . He plans to form his own band. We differ on music. He's apparently satisfied to hit the blues circuit. I don't intend to go that way. I'd rather go the hard way, I guess."

—nat

Concert Reviews

Jazz Composers' Workshop No. 2: Museum of Modern Art, New York

Sam Most, John LaPorta, Eddie Shaughnessy, Charlie Mingus, and Ronnie Woellmer emerged as the major figures in the second Jazz Composers' Workshop before an audience of more than 400 in the auditorium of the Museum of Modern Art.

The success of this followup to the initial experiment (*Down Beat*, March 10) fortunately assures a regular continuation of the series in the fall and possible club dates for the workshop before then.

Thirteen musicians performed, and eight of them contributed one or more compositions. As was the case at the first concert, the level of musicianship was high, both for the reading and improvising requirements. And this time the content of the originals was considerably more stimulating, particularly in the first half of the concert.

A programmatic fault, however, was the scheduling of 21 compositions for one night. Since all but two were new works, it was difficult to absorb fully the individual profile of each one. Even with extensive note-taking, there's a tendency for the mind to blur memories of each swiftly succeeding performance.

Important Talent

In terms of performance, LaPorta revealed an important talent on alto, blowing with some of the tonal clarity of Benny Carter with Bird-influenced conception and a quick imagination of his own. LaPorta's clarinet, however, remains rather cold as does that of Most. But Most blows a felicitous flute and swings the instrument in a manner that only Frank Wess and Bud Shank, to my knowledge, can equal.

Woellmer, currently with Roy Stevens, has a trumpet tone and skill of great potentiality. Mingus, as usual, played with a sound and technical mastery that no other contemporary bassist can match, and drummer Shaughnessy was brilliant all the way. In a few of the compositions, Eddie's drumming was a particularly key factor in keeping a feeling of vitality going.

Also impressive were flexible baritone saxist Connie Mohar,

trombonist Eddie Bert and studio guitarist Barry Galbraith, too long unrecognized as a first-rate jazzman.

Only one of the compositions was a failure — Spaulding Givens' clichéd *Story of Jazz* which used 10 clichés every time one would have sufficed all too well. Of the others, two of Most's three works (*Empathy* and *Simple Variations on a Theme*) showed a refreshing ability to invent and sustain engaging lines. They're light pieces, concisely built, and they swing.

Elements of Interest

Mingus' *Background for Thought* had elements of much interest, but the performance by the group seemed too tentative for fair appraisal. (Mingus stopped the performance the first time through, as one has the valuable right to do in a workshop, and had them start from the top again.) LaPorta's originals continue either to sprawl or else, as in his miniatures for trumpet and baritone, they're pleasantly enough scored but rather innocuous.

Wally Cirillo's writing obviously has been influenced by Lennie Tristano, and he has yet to express himself with individual ease either in his writing or piano playing. The structure bones show in his work. And Wally seems quite taken by Ralph Burns' *Early Autumn* to which *Simplicity* had a marked resemblance, and *Ode to an Owl* also had echoes from it.

The compositions by the others were less interesting, but second and third hearings might alter that view. As mentioned before, in the context of 21 works, some are bound to have diminished initial impact.

Several of the evening's compositions, by the way, were for small groups within the full complement, and as a result, there was an energizing balance between these chamber pieces and the works for the larger band. There still remained, however, some of the feeling of sameness of texture and brittleness of thematic content of the first concert. But the general improvement was striking.

—nat

PERSPECTIVES

By Ralph J. Gleason

A while back, we got off a few paragraphs about the coming recession in the music business. Well, friends, it's here, isn't it? Since Easter, the San Francisco night club scene has been shaken worse than it was by the 1906 earthquake. The class spots, such as the Fairmont, Bimbo's, and the main room at the Italian Village, have been doing pretty well.

But the jazz clubs, with the exception of the Hangover where Doc Dougherty has already re-trenched with the hiring of the Kid Ory band as a house unit, have been seeing lean days.

Duke Ellington packed the Downbeat for two weeks. But right after he left, the bottom fell out. Perez Prado, rebooked into the spot on the basis of sensational business earlier this year, will be lucky to have broken even by the end of his engagement.

Brubeck Bombs

Dave Brubeck, despite the attendant publicity to his clean sweep of the polls and his new Columbia contract, did far worse than expected at the Black Hawk. Let's face it, he laid a bomb. In his defense, it should be noted that the Brubeck group isn't exactly a novelty around these parts, polls or no.

In the Dixieland field, Bob Scobey, who has been just hanging on at El Rancho Grande, got his notice and is expected to take his unit back into downtown San Francisco. The Marty Marsala band at Victor and Roxies has had rocky going, too, and Turk Murphy's downstairs joint at the Italian Village has seen some lean nights.

Agencies, managers, leaders, and sidemen all have got to give some thought to this problem. Freddy Martin drew 700 persons at ballroom on Market street on a Wednesday night. This sort of thing is going to put clubs, ballrooms, and everybody out of business.

Adjustment Needed

Band prices and combo prices have got to be adjusted to the conditions of today. It has to be possible for a night club to operate without a door charge, and a ballroom has got to be able to run in a name band at less than \$1.85 tab on the gate.

If this means the days of high-priced sidemen are over, then that's it. To function successfully in this

economy, a band has got to have a low payroll so its price can be at a decent level. And the same thing goes for jazz group. Several units that could have worked in San Francisco successfully were bypassed this spring because they were still asking 1952 prices.

If you are going to run your career and your musical attraction as a business—and if you don't, you'll be OUT of business—you must sell your product at a price the buyer can afford and still make a profit himself. If you can't do that, the way things are with you now, you will have to figure out how to make your own product less expensive to operate and reduce your price as soon as possible.

Maybe more percentage deals with minimum guarantees are the answer. It certainly would work on one-niners. A low guarantee and a percentage always seem to me to be a fair way to work it. After all, if you're hot enough to ask a high price, you ought to be willing to gamble on making it.

Fantasy Signs Paul Desmond

San Francisco — Paul Desmond, featured altoist with Dave Brubeck, has signed an exclusive recording contract with Fantasy records. The contract is unique in that Desmond is allowed to record with Columbia as a sideman for Brubeck, but will record for Fantasy as a leader. Brubeck, to complete the seesaw, will be allowed by Columbia to record up to two experimental albums a year for Fantasy if Columbia decides not to issue them.

The negotiations between Desmond and Fantasy climaxed a series of offers to Paul from major labels such as Clef and Victor. The obstacle in these offers, according to reports, is that the major labels did not want Desmond to record with Brubeck on Columbia.

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Tape Measure

Here's Reading List For Interested Tapeologists

By ROBERT OAKES JORDAN

The number of requests for information about technical and semi-technical literature on the subjects of interest to tapeologists poses a problem. It is difficult to judge just how far to go into the complexities of technical subject matter. In some cases the book reviewed might be too technical, and others not enough. I would advise those who wish to build a reference collection to look over any of the books mentioned in these columns at the library or the bookstore to see how well the books meet their individual needs. A personal library of basic reference material will be an invaluable aid to success in magnetic recording techniques.

To become an expert in the field of recording and reproduction of sound, anyone must first understand the elemental physics of sound. Basic literature on the subject is not as difficult as a glance at some of the descriptive terms might lead you to think. After all, a human being is naturally equipped with his own built-in hi-fi sound system, and the basic principles of sound are demonstrated constantly to everyone. The development of 3-D and binaural are revolutionary because they have given us, at last, the sensations that are most realistic to our eyes and ears.

Basic Coverage

Musical Engineering by Harry F. Olson (McGraw-Hill, 1952) provides a thorough coverage for basic understanding of the concepts of sound, mostly of musical acoustics



Jordan

Sound Recording and Reproduction by J. W. Godfrey and S. W. Amos, engineers for the British Broadcasting Company (for Wireless World by Iliffe and Sons Ltd., Dorset House, Stamford St., London, S.E.I., 1952), was adapted from a BBC engineering training manual. Though a text, it was written primarily for the technician of considerable experience. The English terminology, though different from ours, is easily understood. This comprehensive book covers all phases of broadcast sound engineering.

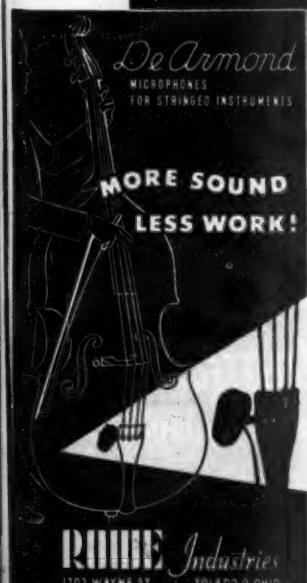
Very Valuable

Radiotron Designer's Handbook by F. Langford-Smith (Amalgamated Wireless Ltd., 1952)

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DOWN BEAT

Indie Classic Discs Enter Jazz Field

New York—Several of the independent classical record labels have begun to branch out into the semi-popular and jazz fields. The most startlingly successful illustration of this trend so far is the *Echoes* series on Vox.

These 10" LPs are piano-with-rhythm medleys by George Feyer. The most recent is *Echoes of Broadway* (Vox vx 650). Some 75,000 copies of Feyer's *Echoes of Paris*, *Echoes of Vienna*, and *Echoes of Italy* albums already have been sold.

Wireless Valve Company Pty. Ltd., 47 York St., Sydney, Australia, 4th ed., 1952), can be purchased here through Commercial Engineering, Radio Corporation of America, Harrison, N. J. I consider this new edition one of the most valuable reference books of our time. It contains 1,482 pages of concise, correct, and useful technical information covering the entire field of electronics as applied to audio and radio engineering. Mr. Langford-Smith has simplified considerably such problems as terminal (loudspeaker) matching, and of equalization in both input and output circuits. His discussion of the functions and merits of the various components (microphones, amplifiers, speakers, recording devices, etc.) involved in high-fidelity recording and reproduction is done authoritatively and skillfully. This handbook would be of little use to the non-technical tapeologist.

The Howard Sams' Automatic Record Changer Service Manual, Vol. 5, has just been published. Mr. Sams' Indianapolis publishing house has done a great service to the technically interested high-fidelity enthusiast. Through this and many other informative works the enthusiast with a technical background is able to obtain information and circuits necessary to the proper operation and maintenance of his equipment. Vol. 5 includes such information about the newest models of tape recorders on the market.

(Ed. Note: Send questions to Robert O. Jordan at 929 Marion Ave., Highland Park, Ill. Enclose stamped, self-addressed envelope for personal reply.)

Records, Hi-Fi

DOWN BEAT

Ratings, Specifications Of Amplifier Analyzed

By OLIVER BERLINER

The audio amplifier is the heart of the high fidelity sound system. It is the device that receives the minute voltages from the tuner, record player, tape recorder and increases and converts them to voltages and impedances suitable for driving a loudspeaker. The ratings and specifications published on these devices may be somewhat confusing, so let's analyze them.

An amplifier's power output is measured in watts (audio) and is determined by the voltage and current capable of being sent to the loudspeaker.

This wattage is not to be confused with the amplifier's power consumption, also measured in watts. This is the common wattage that we are concerned with when we think of light bulbs; which is the product of the current drain and the power line voltage.

Primary Importance

Of primary importance is the matter of total distortion content at the rated power output. All sounds emanating from the loudspeaker contain a certain amount of distortion, and it is essential that these be kept imperceptible. Good amplifiers have a distortion of one-half of 1 per cent at full rated output and less at below full power.

Unfortunately, many persons overemphasize the value of extended frequency range. Granted it is necessary. But it is not difficult to achieve in itself. What is difficult to obtain is wide frequency response, at full power output, with negligible distortion.

Amplifiers having a flat response from 20 cycles a second (extreme low tones) to 20,000 cps (very high notes) are not uncommon, and this response exceeds the range of human hearing. Flat response within a given frequency range means that the amplifier (or other device) will not give its own emphasis or de-emphasis to any tone going through it that is within that frequency range.

Random Noises Cited

In addition to a certain amount of distortion, an amplifier will contain hum and other random noises. These also must be kept to the absolute minimum. The signal-to-noise ratio, which is the ratio of the desirable tones to the hum and noise, measured at full power output, is calibrated in decibels.

Amplifiers having a signal-to-noise ratio of less than 60 db should not be used, and it is possible to attain ratios in excess of 90 db; that is, the noise will have a volume level 90 decibels below that of the sounds that you actually want to hear, which means the noises could not possibly be heard.

Decibels are units of volume level and may be used interchangeably with wattage power ratings under certain circumstances and after proper mathematical conversions. Amplifier gain, the amount that it can increase the minute signals from the input stage to the output stage, is also measured in db. This factor is not of too great concern to the audiophile. However, it is important in broadcasting equipment.

Other ratings, such as feedback content, phase shift, internal impedance and tube complement, are principally of concern to engineers and experimenters and will not be covered here.

If you have further subjects you would like information on, send questions with a stamped envelope, to me at Oberlin, Inc., 6411 Hollywood Boulevard, Hollywood 32, Calif.

and compensation switch.

Pentron is also bringing out a new tuner, model AFM, which incorporates a function selector which includes a position marked tape. The AFM permits program material to be recorded at the same time it is being enjoyed as a hi-fi broadcast.

International Radio and Electronics Corp. has brought out a Crown Broadcaster Model portable tape recorder which meets NARTB standards. Specs are: 3 speeds—15", 7½", 3½"; 30-11,000 cps at 7½/sec; 3 motor mechanism, 2 inputs, less than .2% flutter and wow at the 7½ speed; 20 watt hi-fi amp, and 8-10 watt built-in speaker.

A tape splicer that leaves the edges of the tape entirely free of adhesive has been put out by Yale Industries. The splicer works on the principle of the steel rule die, having a cutter cartridge which has three long-life blades. There are two operating positions, one for miter work and one for the indented trim cut.

Ultrasonic Corp. is selling a hi-fi ½ cubic foot U-26 speaker, which they compare to speakers costing many dollars more. Using only two watts of power input, it is claimed free from boom, box vibration, or timeliness.

(Ed. note: For further information on any product mentioned above, please write to Hi-Fi, Down Beat, 3001 Calumet Ave., Chicago 16.)

Hi-Fi Flashes

Electro-Voice is introducing two new integrated concentric-type, 3-way hi-fi speakers. The 12" and 15" Triaxial reproducers combine the E-V Super-Sonox vhf driver, Treble Propagator, and large bass cone with a heavy magnet that's said to get the most from each portion of the audio spectrum. Response is 30-15,000 cps, and edgewise wound voice coil design affords 18 percent more efficiency, says the manufacturer.

Shure Bros. is offering its revised general catalog No. 44B showing illustrations, data, and applications on microphones, magnetic and wire recording heads (with replacement charts), crystal and ceramic cartridges (with replacement charts) and crystal phonograph pickups and needles.

In addition to its standard pre-amplifier, Pentron is showing a new DeLuxe tape preamp, which offers frequencies of 50-12,000 cps with the manufacturer claiming an absolute minimum of distortion. Included is an illuminated VU recording meter, gain control and power switch, record-play switch,

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Scherman's Plan Brings Music To Young, Adults

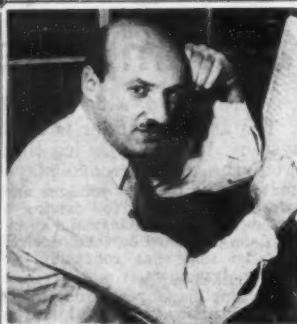
New York—Thomas Scherman, conductor of the Little Orchestra society, is a remarkable example of how a man with a clearly conceived plan can reinvigorate the musical life of a community—for children as well as adults. When Columbia university presented Scherman with its medal for excellence in June, 1952, the citation read: "Realizing early the need for an orchestra free from the stereotypes of the established concert hall, he has created and conducted the Little Orchestra . . . introducing new performers and compositions which have greatly enriched the musical life of this city."

A partial list of Scherman's accomplishments over the last seven years indicates that he has given 26 world premieres and 15 American first performances. Several of these have been commissioned directly by him and the Little Orchestra society.

He has inaugurated and enlarged the most successful children's series in many years. One of the works he commissioned for these concerts, Nicholas Berezowsky's opera, *Babar*, has become as integral a part of the cultural climate of thousands of children in this area as *Pinocchio* and, let us hope, *Kukla, Fran and Ollie*. *Babar* is repeated several times a year, almost always to standing room only.

Open House Starts

Last season Scherman inaugurated an open house for composers, giving writers a chance to submit their work for possible performance by the orchestra. From September to March, he saw 200 scores submitted by 70 composers, and



Thomas Scherman

three of those works will be on his schedule for next season. The open house, by the way, will be continued during the 1954-55 season.

To indicate the imaginative range of Scherman's taste, one of the world premieres he will conduct this December is the jazz-based opera, *Archie and Mehitabel* with music by George Kleinsinger and libretto by Joe Darrow, based on the Don Marquis stories. (Darrow is familiar to the nonopera public for having supplied the words to such lieder as *Changing Partners* and *Ricochet*.)

A sampling of some of the more formal Scherman-led premieres would include David Diamond's *Music for Romeo and Juliet* (com-

DOWN BEAT

misioned by the Little Orchestra); Gail Kubik's Pulitzer Prize-winning *Symphony Concertante for Trumpet, Viola, Piano, and Orchestra*; Howard Hanson's *Music for Strings*, and Norman Della Joio's *Clarinet Concerto* (commissioned by Artie Shaw).

Succeeds With Core

To be able to maintain and expand his activities, Scherman had to succeed with the core of his work, his regular series of Little Orchestra concerts. And one of the chief factors in that success is his care to have each program inventively diversified.

"I try to balance," he points out, "in terms of centuries as well as styles in making out a program. As a rule of thumb . . . I try to include four styles in a concert—the baroque, the classical, the romantic, and the contemporary. And I juggle those around as much as possible."

"As for the children's series, I try to have at least one piece on each program in which the children themselves can participate—by singing, or clapping, or, as in Haydn's *Toy Symphony*, by playing toy instruments. We rehearse them on the spot, and it's a lot of fun. And on each children's program, there's at least one story in music, demonstrated by some unusual means as with the aid of dancers or puppets or cartoonists or a whole opera."

—nag

Rejoins Ballet Theatre

New York—Nora Kaye, one of America's best known dramatic ballerinas, will rejoin the Ballet Theatre after an absence of five years. Miss Kaye, who has recently won acclaim in Europe and Japan and has successfully appeared on Broadway, began her career with Ballet Theatre.

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CLASSICS IN CAPSULE

*Current disc album releases with ratings and once-over-lightly commentary by classic specialist, Will Leonard. LPs only are listed. The ratings (separate for musical performance and technical recording quality) are ***** Excellent, **** Very Good, *** Good, ** Fair, * Poor.*

Recording Rarities

Disc Data	Ratings	Comments
TCHAIKOVSKY: <i>The Nutcracker</i> . Minneapolis Symphony, Antal Dorati, cond. MERCURY OL2-101, 12".	***** Performance ***** Recording	Not the familiar suite, but the full ballet score, recorded in its entirety for the first time. Eight pages of notes and pictures and a beautiful packaging designed to captivate kids, but, more important, a brilliant performance reproduced with tremendous range and depth.
BERLIOZ: <i>L'Enfance du Christ</i> . Little Orchestra Society, Thomas Scherman, soloists, chorus. COLUMBIA SL199, 2-12".	***** Performance ***** Recording	Scherman's small orchestra has made this Christmas oratorio an annual New York event for the last four years and performs it skillfully here, with Mary Davenport's contralto and Martial Singher's baritone especially helpful. This should be a best seller, come next December.
RENAISSANCE MUSIC: <i>New York Pro Musica Antiqua</i> , Noah Greenberg. PERIOD SPL597, 12".	***** Performance **** Recording	Fifteenth and Sixteenth Century vocal ensembles, delicately and deftly executed. Admittedly, this is precious fare, but it can be decidedly interesting if listened to closely and frequently.

New Directions

FOSS: <i>A Farable of Death</i> . Vera Zorina, Louisville Orchestra, Robert Whitney. COLUMBIA ML4859, 12".	**** Performance ***** Recording	Commissioned by the Louisville orchestra, this poetically philosophical opus is interesting without being quite impressive enough. Dariss Milhaud's "Kontakiana," an added starter, is a labored set of variations on folk songs better left alone.
IVES / REVUeltas: <i>Songs & Jacqueline Creelie, soprano. S. P. A. SPAS, 12"</i> .	**** Performance ***** Recording	Miss Creelie sings with considerable charm as well as expression. The nine colorful songs of Silvestre Revueltas, Mexican composer, have more variety and appeal than the poetically dated musings of the more celebrated Charles Ives.
JAMES: <i>Symphony No. 1</i> . Vienna Orchestra, F. Charles Adler. S. P. A. SPAS, 12".	**** Performance ***** Recording	Philip James is no radical experimenter but his symphony, of World War II vintage, has power and consistency that make it interesting. The Vienna orchestra, which has been paying a lot of attention to American composers, could have given it a little more propulsion.

Star Billing

ANNA MAGNANI in sound track excerpt from the movie, <i>The Golden Coach</i> . M-G-M E3111, 12".	***** Performance ***** Recording	The Italian film lovely is featured on the album cover and in the title, with credits to Jean Harlow and Technicolor, but she's scarcely to be found on the record, which proves to be a couple of excellent medleys of the music of Antonio Vivaldi, adapted and conducted well by Gino Marinuzzi Jr.
ARTHUR FIEDLER 25th anniversary. Boston Pops Orchestra, Fiedler. RCA-VICTOR LM1790, 12".	***** Performance ***** Recording	The star billing in this one is deserved. Fiedler whips his well drilled, fan loving corps through a bright array of standards by Elgar, Tchaikovsky, Strauss, Pierne, Herbert, Liszt, and others. Some of 'em are a little worn, but on whole it's a bright program.
NATHAN MILSTEIN in violin recital. Carlo Bressot, accompanist. CAPITOL PB259, 12".	**** Performance ***** Recording	An interesting display of versatility and virtuosity, although the sum total is routine rather than inspired. Milstein wheels through music of Paganini, Schumann, Brahms, Suk, Bloch, and Paganini.

Victorian Vintage

CHARIER: Five orchestral pieces. Orchestre des Concerts Lamoureux, Jean Fouquet. EPIC LC3626, 12".	**** Performance ***** Recording	Espana, played into hackneyed condition through the years, recovers little luster in this reading, but there is attractive color in the romantic Suite Pastorale, Fete Polonoise, Joyeuse Marche, and Gwendoline overture. Reproduction has great depth.
MAHLER: Symphony No. 6. Vienna Philharmonia, F. Charles Adler. S. P. A. SPAS9/66, 2-12".	***** Performance **** Recording	Mahler's ponderous sixth, for an orchestra as large as an army, rarely is heard in a concert and this is its only LP recording. For that reason alone it would be a welcome addition to the catalogue, but it's played with a brilliance that should help the Mahler cause.
BRUCKNER: Symphony No. 8. MAHLER: Symphony No. 10. Vienna Philharmonia, Adler. S. P. A. SPAS9/61, 2-12".	**** Performance ***** Recording	Buckner, like Mahler, is an acquired taste for most listeners, and neither of these works will "sell" a man at first hearing. Their merits stand forth, however, with repetition, and Adler is a sympathetic conductor.

DOWN BEAT

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On Stage

'Pianorama World,' Broadway Theater, NYC

works by Villa Lobos showed keen musical perception.

The jazz group, consisting of Bobby Hackett, Clyde Lombardi, Joe Roland, Kai Winding, Ken Clarke, Tony Scott, and Ed Shaughnessy contributed several Dixieland pieces. They appeared somewhat uncomfortable in these surroundings.

Everyone concerned, including the audience, might have felt more relaxed if the trick lighting and hydraulic stage effects had been dispensed with. Or, for that matter, if a simple concert had been staged a la Town Hall.

—hannah

Classical Codas

30 Concerts Set At Aspen Festival

Aspen, Colo.—The 1954 Aspen festival, the sixth in the series, will feature 30 concerts of which 11 will be orchestral. Music director of the festival is William Steinberg of the Pittsburgh Symphony orchestra.

As is usually the case at Aspen, the featured artists also serve on the faculty of the Aspen Institute of Music. Included are Darius Milhaud, Martial Singher, Mack Harrell, Rudolf Firkusny, Vronsky and Babinek, Szymon Goldberg, William Primrose, Reginald Kell, and the New Music String quartet.

The concerts run from June 30 to Sept. 5. The major operatic production of the festival will take place Aug. 12—a double bill of *Porgy and Bess* and *Stravinsky*.

Dancer, Drummer, Pianist Plan Tour

New York—One of the more unusual touring companies this summer will consist of modern dancer Daniel Nagrin, pianist David Shapiro, and percussionist Ronnie Gould. The latter two are members of Thomas Scherman's Little Orchestra society, and Nagrin has been featured in his own work at New Dance group concerts.

The programs will feature both dance and musical numbers and may include a concert version of *Gerald McBoing-Boing*. The tour of the south, southwest, and midwest will be June 14-July 23.

Roy C. Knapp

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Popular Records

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BEAT**

FOR THE DISCRIMINATING

These records are the cream of the musical crop—the most interesting and musically sound sides reviewed for this issue as selected from various categories.

Billy May—*Lemon Twist* (Cap)..... Superior big band stuff
Stan Wilson—*Unique Song Stylist* (Cavalier LP)..... A splendid, humorous, folk singer with a flair for calypso

GOOD COMMERCIAL BETS

These are the records received for review which seem most likely to achieve excellent sales because of their broad appeal and the probability that they'll be pushed strenuously by disc jockeys.

Jackie Cain-Roy Kral (Coral)—*Pa, Take Me to the Circus*..... Singing, tune, arrangement spell success
Percy Faith—*They Can't Take That Away from Me* (Col)..... Chorus adds flavor to the oldie
Betty Hutton and Tennessee Ernie—*This Must Be the Place* (Cap)..... Duo has a braw
LeRoy Holmes—*Serenade* (MGM)..... Oldie gets new treatment
The Hal Hoppers—*Do Nothin' Blues* (Kem)..... Multi-tape male vocal is breezy, deserves spins
Guy Mitchell—*There Once Was a Man* (Col)..... Semicalypso is a catchy thing
Spike Jones—*I'm in the Mood for Love* (RCA)..... Liberace takeoff will hit
Frank Sinatra—*Three Coins in the Fountain* (Cap).... Three in a row
Jo Stafford—*Where Are You?* (Col)..... Pretty ballad feelingly sung

VOCALISTS

The best-sung vocal records received for review in this issue.

Margo Benitz—*Man Love Woman/Winos on Parade* (Decca)..... Authentic calypso
Jackie Cain-Roy Kral—*Pa, Take Me to the Circus/Banana Split* (Coral) Bright boy-girl singing better than the material
Joe (Fingers) Carr and the Carr-Hops—*Fiddle-A-Delphia/Too Bad* (Cap)..... Fiddle is a catchy tongue-twister
Percy Faith—*They Can't Take That Away from Me/Non Dimenticor* (Col)..... Choral work on Me
Sunny Gale—*Goodnight, Sweetheart, Goodnight/Call Off the Wedding* (RCA)..... Gale gives Sweetheart power
Ginny Gibson—*Aye, Aye Aye/Serenade to Spring* (MGM)..... Aye is English Celita Lindo
The Hal Hoppers—*Do Nothin' Blues/More Love* (Kem)..... Fascinating lyric structure on Blues, sung multi-tape
Betty Hutton and Tennessee Ernie—*This Must Be the Place/The Honeymoon Is Over* (Cap)..... Wham bam fun
Guy Mitchell—*There Once Was a Man/My Heaven and Earth* (Col)..... Calypso Man right for Guy
Ella Mae Morse—*Happy Habit/Goodnight, Sweetheart, Goodnight* (Cap).... Morse make Habit happy
Kay Penton—*A New Town Is a Blue Town/I Was Meant for You* (Merc) Long-deserving singer is fine on Town
Frank Sinatra—*Three Coins in the Fountain/Rain* (Cap)..... More superior vocalizing

EVERYBODY DANCE

The best dance band sides received for review in this issue.

The Commanders—*There'll Be No Teardrops Tonight/Cuddle Me* (Decca)..... More cheerful brassiness
Ralph Flanagan—*Lullaby of Birdland/Did I Remember?* (RCA)..... Shearing's Lullaby done well
Johnny Long—*Girl of My Dreams/Witchcraft* (Merc).... Excellent Rod Kinder vocal and crisp band work move Girl
Billy May—*Lemon Twist/Young at Heart* (Cap)..... Twiet is bluesy, big, and brassy
Russ Morgan—*Bye, Bye Blues/Take the Longest Way Home* (Decca)..... Good dance fare

COUNTRY & WESTERN

The best country and western sides received for review in this issue.

Marty Robbins—*Pretty Words/Your Heart's Turn to Break* (Col).... The Pretty side is pretty solid
York Brothers—*Deep Within My Heart/I'll Leave the Door Open* (King).... Deep is a mighty winning waltz
Betty Amos—*Jole John/Yesterday's Sweetheart* (Mercury).... More proof of Betty's fine talent
Mitchell Torok—*Dancerette/The Haunting Waterfall* (Abbott) A winner with your choice of sides
Davis Sisters—*You Weren't Ashamed to Kiss Me Last Night/Foggy Mountain Top* (Victor).... Skeeter & Georgie at their best

THE BEST IN PACKAGED GOODS

The best albums (LPs and EPs) received for review for this issue.

Nat Cole—*10th Anniversary* (Cap 12" LP W 514)..... Dream a Little Dream of Me; There I've Said It Again; Lulubelle; I'm an Errand Boy for Rhythm; The Love Nest; But All I've Got Is Me; Peaches; I Can't Be Bothered; Too Soon; Rough Ridin'; The Story of My Wife; Sleeping Beauty; Lovelight; Where Were You; Mother Nature and Father Time; Wish I Were Somebody Else

Bing Crosby—*Some Fine Old Chestnuts* (Decca LP DL 5508)..... Do You Ever Think of Me?; I Never Knew; Somebody Loves Me; After You've Gone; Sleepy Time Gal; Deinah; I Never Knew; I Can't Give You Anything But Love

Richard Ellsasser—*Organ Interlude* (MGM LP E 198)..... Ave Maria; The Lord's Prayer; Largo; In a Monastery Garden; Barcarolle; Elegie; Flow Gently, Sweet Afton; The Bells of St. Mary's

Shep Gordan—*Songs of Delinquency* (Storyville LP 309)..... Willie the Weeper; Rye Whiskey; It's the Same Ole World Over; Motl the Operator; Pretty Polly; Hooray, Hooray; TWA Corbies

Liane-Boheme Bar Trio—*Cafe Continental* (Vanguard LP VRS 7007)..... L'ame de Poet; Wunderbar; Italienisches Standchen; Deinwegen; Ni Moi; Papaveri; Why Don't You Believe Me?; Hora Potpourri

Jo Stafford—*Garden of Prayer* (Col LP CL 6286)..... It's No Secret; Star of Hope; He Bought My Soul at Calvary; I Found a Friend; Beautiful Isle of Somewhere; Invisible Hands; Peace in the Valley; The Beautiful Garden of Prayer

Stan Wilson—*Unique Song Stylist* (Cavalier LP CAV 5001)..... Frankie and Johnny; Venezuela; Tongue Tied Baby; John Henry; King Edward VIII; Uncle Rubin; Bing Crosby; High Noon Leisure Time (Cavalier LP CAV 5002)

St. James Infirmary; Waltzing Matilda; Evil Hearted Man; The Lowland Sea; Ugly Woman; Lord Randall; Donkey City; Greensleeves

Here are 16 sides made over the last 10 years by Nat Cole and never previously released. First eight are trio cuttings, the others with bands. We would never turn down this much Cole in one lump, but unfortunately many of the sides sound like just what they are—rejected masters of tunes that didn't have a chance. Cole fans will jump at this one, though.

Bing, backed by the Buddy Cole trio on all of these, sounds warmly mellow and relaxed on a good set of standards. Interesting is the inclusion of both the songs titled *I Never Knew*.

The Hammond organist rolls through these familiar melodies with skill and taste. Well-done.

Folk songs done by singer-guitarist Gordan who gives them authentic readings. Willie and Motl are particularly interesting.

Liane, a singer at the Cafe Continental in Vienna, is a gifted vocalist who has the rare ability to sing in a foreign tongue and not require an interpreter. The recording is excellent and the piano-bass-guitar (alternating accordion) trio adds neatly to the Old World flavor achieved here.

Jo's singing of these old hymns is simple, unaffected, and quite moving. To our ears, she is at her most effective on material such as this.

Here's a new folksong find. A youngster, Stan has been singing for many months at a small San Francisco cafe, but deserves wider hearing. These two LPs show him off well, particularly when he does his humorous, spirited calypsos. *Tongue Tied Baby* is a wonderful chunk of material, and you'll get chuckles, too, from *Bing Crosby*. Wilson could easily become another Harry Belafonte.

THESE WILL ALSO BEAR A HEARING

The following records, also received for review, are considered of sufficient interest to Down Beat readers to merit same. Rum Adams—*Just One More Goodnight*; Kid Bluebird—*Singing in the Rain* (King); Charles Applewhite—*Parade/No One But You* (Decca); Toni Arden—*Three Coins in the Fountain* (RCA)

tain/Where the Rolling Mountains Meet the Rolling Sea (RCA)

Louis Prima—*On a Coconut Island* (RCA)

/To You, Sweetheart, Aloha (Decca)

Red Buttons—*Oh! My Mother in Law/*

Button's Bounce (Col.)

The Count—*Baby, You Don't Know/*

Hot Tamales (Dot)

Francis Craig—*Near You/Be Your Person* (Dot)

Pambroke Davenport—*Sinful Senorita/*

My Heartless Lover (MGM)

Margie Day—*I'm Too Busy to Cry/Take*

Out Your False Teeth, Daddy (Decca)

Bill Haley—*13 Women/Rock that Clock* (Decca)

Harmonicas—*Long, Long Ago/My Happy*

Years Ago (Merle)

Mike Howard—*Vioni Su, Vioni Su/Don't*

Dick Hyman Trio—*Out of Nowhere/Un-*

forgettable (MGM)

Disk Island—*The Grass Looks Greener/*

Was that the Human Thing to Do? (Merle)

Laurie Sister—*Sons of a Gondolier/*

It's Over Again (Merle)

Monty Louie—*What Followed Me*

Home Lost/Night/I Don't Want to Be

Loved (Cap)

Shorty Long—*Make With De Love/Stand-*

ing in the Station ("X")

Cludy Lard—*I'll Never Need the Moon/*

I Never Felt More Like Falling in Love

(MGM)

Marineers—*Steam Heat/When I Needed*

You Most

Billy May—*Ork/Forever*

In Now/Going to Sit Right Down and

Cry over You (Cap)

Freddie Martell—*Hurricanes/Burning*

Destry (MGM)

Joe Mello—*Run Away/The Penguin*

Dance (Merle)

Mello-Tones—*I'm Gonna Get/I'm Just*

Another One—*I'm Gonna Get You (Dance)*

Sammy Davis—*Stand by Your Girl/Singin'*

Happy Anniversary ("X")

Jane Hutton—*Axel Stordahl—You Say*

You're Sorry/We Don't Wanna Go Home

(Cap)

Bros Peters—*Woo Baa Ya Ya, John/Make*

Me a Present of You (Col)

Norman Petty trio—*Patty's Little Polka/Mad Indigo* (Merle Va Jaki)

Little Walter—*The Happy Wanderer/Until*

Summer (Decca)

Arthur Prysock—*Take Care of Yourself/I'll Never Let You Cry (Merle)*

Erie Rudy—*Kiss the Girls/Folkie/The Old*

Accordion (Coral)

Jane Russell—*Connie Haines—Beryl Davis*

Della Russell—*(1) Talkin' About the*

Lord (2) Buoy Day With James (3) Forgive

Me No Lord/I'm Really Livin' (Coral)

Johnny Burnette—*Save Your Quaintness—It's to This*

Calling (Merle Va Jaki)

Dick Todd—*The Man with the Banjo/I Was Meant for You (Decca)*

Jane Turvy—*My Sweet French Baby/Lia*

to Me (Decca)

Judy Wayne—*Here You Ever Fall That*

Way/Don't Laugh at Me ("Cause I'm a

Fool")

Paul Weston—*I Went Out of My Way/The*

Bells of Notre Dame (Col)

Wilder Brothers—*Two Hearts/I Don't*

Know ("X")

Billy Williams quartet—*Go Home, Joe/*

You're the Only One I Adore (Merle)

Juno Winters—*I Don't Wanna Be Wor-*

shipped/Reading Old Letters (Merle)

Woodline Sisters—*Say a Little Longer/*

How Long/Lonesome ("X")

Yogi Yamamoto—*The Snoring Song/The*

Egg Laying Contest (Cap)

Al Donahue Starts Bandstand TV Set

Hollywood—Al Donahue, who recently bought the lease on the Santa Monica ballroom from Spade Cooley, had a new series of bandstand telecasts set to start May 28, a Friday evening series via station KABC.

A regular feature will be the reorganized Pied Pipers vocal group. Donahue's TV show is combined with a special teen-ager dance and party night, with no liquor for sale on the premises.

The Santa Monica Chamber of Commerce, parent-teacher association, and other groups backing juvenile welfare movements are lending support.

Prado Signed For Filmland Mocambo

Hollywood—Perez Prado may be about to touch off that "musical revolution" he predicted in a recent issue of Down Beat.

To top off a record-breaking date in Los Angeles' Oasis, Prado was signed for turn in Hollywood's de-

So Peaceful

New York—The newest publishing company in the pop field is the Stradivari Music Corp. The switch is that its offices are in Norwalk, Conn. The reason, according to the President, Ande Wuhrer, is:

"If one is crazy enough to want to be in the music publishing business, then the best place to go crazy is in the country . . ."

"As a matter of fact, the office building fronts on Long Island sound . . . it's Ebbtide with a vengeance. We enter in the morning with the cry of gulls in our ears, and we leave with the raucous shouts of the kids playing softball in a nearby park. Still with all this, it's better than the look of the last roundup that haunts the faces of those who make New York their headquarters."

luxe night club, the Mocambo, starting June 1 on a two-weeks-with-options basis.

Whether the Mocambo will keep its house band under Paul Hebert during Prado's run was not decided at deadline.

Jazz Reviews

DOWN BEAT

All jazz records are reviewed by Nat Hentoff, except those initialed by Jack Tracy. Ratings: ★★★★ Excellent, ★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Louis Armstrong

★★★ Basin Street Blues

A two-part duplication of Louis' sequence in *The Glenn Miller Story*. The personnel here was Trummy Young, Barney Bigard, Bud Freeman, Billy Kyle, Arvell Shaw, and Kenny John. High point is Louin' vocal on the first side. The rest is all right, but it's not an outstanding performance. (Decca 29102)

Sidney Bechet

Bugle Blues; Indiana; Honey-suckle Rose; Ole Miss

Rating: ★★★

The second volume of an October, 1953, Sunday afternoon with Sidney at Boston's Storyville. Recorded sound this time is better, but the balance is off, resulting particularly in overprominent drums. The playing seems more matter-of-fact than in the first set, except for the consistency of drummer Buzzy Drootin and bassist Jimmy Woode. There are ragged patches and not a few clichés rung elsewhere, and if the tape of *Bugle Blues* did have to be split, why does the first half of the tune open side A and the last half, *Ole Miss*, close Side B? Double-jointed editing?

There are enough kicks to warrant the purchase of the LP (Vic Dickinson, for one, is almost never dull), but there's an ample number of much better Bechet collections. Storyville owner George Wein is on piano. (Storyville STLP 306)

Miles Davis

When Lights Are Low; Tune Up; Miles Ahead; Smooch; Four; That Ole Devil Called Love; Blue Haze

Rating: ★★★

First four were made in May, 1953, with John Lewis, Percy Heath, and Max Roach and were reviewed as an EP (*Down Beat*, Jan. 27). Second side was recorded in January of this year with Horace Silver, Percy Heath, and Art Blakey. Though there are small lapses in intonation and execution throughout, Miles blows interestingly for the most part, but he apparently needs the stimulus of at least one other horn to improvise at his best.

His most cohesive work here is on Charlie Mingus' *Smooch* and on the simple blues, *Blue Haze*, where he comes on in spots like Rex Stewart. Miles has rarely sounded as warmly relaxed as on *Haze*. Rhythm sections on both dates acquitted themselves with distinction. (Prestige PRLP 161)

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DOWN BEAT

There are solos by James Moody (tenor), Ernie Henry (alto), and Cecil Payne (baritone), but the peaks of this fervid evening are in Pozo's work on *Manteca*, bassist Nelson Boyd, and the trumpet section on *One Bass Hit*, and Dizzy and the hand everywhere. *Ool-Ya-Koo*, while not of much interest musically until the last half, turns out to be perhaps the definitively dadaistic bop vocal duet.

Another thing that made this band so stimulating to hear was its sharp, wry humor, most incisively illustrated, of course, in the character and playing of its sage conductor. The power of his horn and his crackling ideas here are a constant kick. This man is a real natural leader, and should have a band again. (Gene Norman Presents, Vol. 4)

Brad Gowans

Poor Butterfield; I'm Coming Virginia; Jazz Me Blues; Stompin' at the Savoy; Singin' the Blues; Clari-Jama; Caroline in the Morning; Jada

Rating: ★★★★

Participants in this July, 1953, Milky Way are Buddy's then quartet (Kenny Drew, Eugene Wright, and Art Blakey) plus the Herman McCoy choir (12 students from the University of Southern California and the University of California at Los Angeles). Added starters are soloists Gloria Wood (that's her on the brief obligato in *Star Eyes*) and Loulie Jean Norman, both veterans of the Jud Conlon Rhythmaires.

Rating for Buddy alone would have been higher, because this has some of his warmest clarinet on record. But the choir, I'm afraid,

sounds like a small combo from the Fred Waring Glee Club. It's in tune, but the voicing and conception are all to predictably conventional. The McCoy bonbons

would be effective on a pop LP, but they weigh down the free improvisatory patterns of the quartet here.

And on the adapted Nigerian chant, *Star of Africa*, the choir

annoyingly diminishes the impact of some brilliantly polyrhythmic

playing by Blakey and Sabu by its

corny, production-number open

and close. With McCoy it's Nigeria

by way of Radio City Music Hall.

Sapphire, by the way, is a pleasant

Buddy original. (Gene Norman Presents, Vol. 2)

Dizzy Gillespie

Emanon; Ool-Ya-Koo; Stay On It; Good Bait; One Bass Hit; Manteca

Rating: ★★★★

An exciting reminder of Dizzy's rocking big band of the late '40s. This is taken from a May, 1949, Gene Norman concert at the Pasadena civic auditorium. The section work was often raggedy and the only outstanding soloists were Dizzy and Chano Pozo, but this band had a swinging dynamism rarely matched in recent big band history, and even though the recording isn't the best in terms of sound, this LP does catch the rising fire of these wailers in performance.

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Woody Herman

★★ Mess Around ★★ Castle Rock

Recorded on March 30, this is the Herman band as presently constituted. *Mess Around* is apparently aimed at the middle-of-the-road r&b audience, and I'll be surprised if it makes it. It could have been a ball, but the approach is a condescending one and the total result does no credit to a great band. There are kicks on *Rock* though—the fine, blazing brass section and Woody's wailing rhythm unit (Nat Pierce, Red Kelly, and 18-year-old Chuck Flores). And the spirit is equal to that of the best of the Herds in the past. The tune itself, though, is still routine as is the arrangement, and the tenor contribution is undistinguished. But this one side does indicate some of the dynamic impact of this band in person. (Mari M-1005)

Jazz Duplex

Omer Simeon Trio: Bandanna Days; Creole Lullaby; Lorenzo's Blues; Harlem Hotcha; Pops Foster "Big B"; Shim-Me-Sha-Wob-bele; Oh Baby; Dixieland Jazz Band One-Step; I Would Do Anything for You

Rating: ★★★

An April, 1946, session on which Gowans led Billy Butterfield, Joe Dixon (clarinet), Paul Ricci (bass sax), Arthur Rollini (tenor), Tony Colucci (guitar), Joe Bushkin, Jack Lesberg, and Dave Tough. Only two of these interesting sides (*Jazz Me* and *Singin'*) have been released before, and so this well-packaged album of the whole session is doubly welcome.

The outstanding soloist is Butterfield who seemingly never misses, and also individually intriguing is the valvile trombone of Gowans. Brad has always had a sound harmonic sense and a disposition for the improvisations (note, for example, the gentle prelude to *Jazz Me*).

This was Dave Tough's last date; it's too bad the drums weren't recorded with more definition. The set is also valuable as a reminder that a baseball-and-ancient-car-expert Gowans has long been an honest, inventive jazzman who has deserved a wider opportunity to be heard. (Victor LP LJM 3000)

Benny Green

★★★ Blues in Lament

★★★ Takin' My Time

Benny's unlisted personnel includes Frank Weas, Cecil Payne, Clifton Small, James A. Johnson (drums), Tommy Potter, and Candido. The *Blues* is well enough played, but the basic theme hasn't much interest and receives little development. *Takin'* is a pleasant riff-tune, competently performed. (Decca EP 9-28974)

Jazz Studio 1

Tenderly; Let's Split

Rating: ★★★

One of Bobby Shad's last dates for Decca before he moved over to Mercury to head its jazz operation on EmArcy. Musicians on this informal long-range set are Paul Quinchette, Hank Jones, Benny Green, Kenny Clarke, Sir Jonathan Gasser (Johnny Smith), and from the Basie band: Joe New-

man, Frank Foster, and bassist Ed Jones. *Tenderly* runs for 22 minutes and *Split* is almost 14. The solos are uniformly first-rate and the rhythm section (particularly Kenny Clarke) is excellent, but one mistake was made. It was the same one that flawed Columbia's overextended *Huckle-Buck* and *Robbins' Nest*. Even with the various devices used here—doubling the tempo on *Tenderly* the second time around, trading fours, alternating choruses between the two tenors, between trumpet and trombone, between guitar and piano and between bass and drums—it's too long. The LP elasticity is not well used by just having musicians blow without any but the simplest operating plan. Even in the freedom of jazz, time sprawls after several minutes if it's not ordered to some extent. But both sides are a ball solo-wise, and are thoroughly relaxed. By the way, though the notes imply the opposite, isn't Quinchette the first tenor on *Tenderly* and Foster the second? (Decca 12" LP DL 8058)

Lee Konitz

Hi Beck; These Foolish Things; Sound Lee; Subconscious Lee

Rating: ★★★

A January, 1954, WHDH broadcast from Boston's Storyville. With Lee were pianist Ronnie Ball, drummer Al Levitt, and bassist Percy Heath. These are exciting sides with good recorded sound (and a fine Burt Goldblatt cover shot). Lee is in piercingly inventive form. (*These Foolish Things* is a particularly remarkable investigation of the farther potentialities of the tune.)

The other side is devoted to a 1951 gathering of young revivalists (these, however, hankered after the Chicago era rather than the New Orleans days). As revivalists go, they are more musically than most. There's a good beat, and the general level of approach is competent, if not especially fresh. The enthusiasm is rather catching though. Best soloist is trombonist Ephry Resnick and his front-line cohorts are Hugh McKay, Frank Chace, and John Dengler. McKay and Resnick wrote the heads. Mart Gross is on guitar and the rhythm section from the then Jimmy Archey band was imported for the date: Dick Wellstood, Tommy Benford, and Pops Foster (a ringer, that one). (Pax LP 6006)

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Gerry Mulligan

Varsity Drag; Swing House; Love Me or Leave Me; Half Nelson; Speak Low; Ladybird

Rating: ★★★

(See Next Page)

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DOWNTOWN BEAT

Page 11



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Jazz Reviews

(Jumped from Page 10)

I've had a surfeit of this kind of pipe-and-slipper jazz, but most people haven't, so the legion of Mulligan admirers will find more of their vegetarian delights here. The sides were made in May, 1953, with Chet Baker, Carson Smith, and Larry Bunker. The *Ladybird*, by the way, is more exotic species than the Tadd Dameron portrait you've been accustomed to. This one has an odd, pseudo-near-eastern flavor to it at times. The other interpretations are exactly what you'd expect. Let not the lack of enthusiasm here be taken as reflection on the musicianship. It's as competently restrained as ever. (Gene Norman Presents, Vol. 3)

Paul Quinichette

★★★ Swinging the Blues

★★★ I Remember Harlem

Paul's quintet has Jimmy Golden (piano), Les Erskine (drums), Jimmy Richardson (bass), and Squeeter Best (guitar). Count's tune, *Swinging*, starts promisingly with Paul's swinging chorus but falls apart in a strange out-of-context guitar solo that switches from swing clichés to c&w chords and back again, and then the band goes into *Hold Tight*. They finally rescue what's left of the tune in the last chorus. On the other side, Paul never seems to get inside the song. It's a good enough performance, but he's capable of a much more penetrating one. Good, steady drumming by Les Erskine. (Decca 29056)

Howard Rumsey

Aquarium; Warm Winds; Night in Tunisia; Albatross; Still Life; Bag's Groove; Hermosa Summer; Happy Town

Rating: ★★★

This latest Lighthouse collection features a set of uniquely delightful duets between Bud Shank (flute and alto flute) and Bob Cooper (oboe and English horn) with a rhythm section of Max Roach, Howard Rumsey and Claude Williamson. The musicianship is excellent and the recorded sound, engineered by John Palladino, is equal to anything I've heard for woodwinds while maintaining a fine balance with the rhythm.

Bob Cooper wrote three of the originals and Max Roach and Bud Shank contributed one apiece. The originals, while not "major" compositions, are appropriately atmospheric, and they avoid the coyness that afflicts some of the woodwind writing of Alec Wilder to which these have a surface resemblance. But if you really compare the two, you'll find some of the organic life here so often missing in Wilder. Dizzy's *Tunisia* has rarely sounded so sinuously effective (dig, too, Shank's wailing flute break on this). I only hope Shank and Cooper keep to this as an avocation, and don't go into a small-scaled cul-de-sac on a full-time basis as has Mulligan. These are very pleasant—but they could pall if overdone. (Contemporary LP C 2510)

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Inside Sauter-Finegan

Four Horsemen; Old Folks; How About You?; 10,000 B. C.; Wild Wings in the Woods; Finegan's Wake; Autumn Leaves; Eddie and the Witch Doctor; New York . . . 4 A.M.; Pennies From Heaven; September's Sorrows; When Two Trees Fall in Love; The Thunderbreak

Rating: ★★★★

This is easily the most musically valid Sauter-Finegan collection yet. For once the two conjurers have played down the gimmicks somewhat and have given breathing room to their excellent sidemen. The LP is reviewed here because there is even some improvisation (notably Nick Travis in *How About*; Sonny Russo in *Pennies* (dig that cadenza); Joe Venuto on *When Two Trees*, and various souls on *Finegan's Wake* and *Four Horsemen*). Even most of the carefully elaborate written investigations make sound musical sense instead of being geared for effect alone.

There's no space for detailed comment, but I'd advise anyone especially interested in tone color and the potentialities of percussion to pick up on this set. And a special word for Sally Sweetland, who doesn't sing jazz, but who surely sings. The brilliant rhythm section is formed of Mousey Alexander, Max Bennett, Venuto, Park Hill, Ralph Burns (on piano and glockenspiel), and a seeming multitude of others when the occasion arises. The superb engineering is by Freddie Elsasser and Ray Hall, and the album is handsomely assembled with a set of full, pointed notes by Sauter and Finegan. Never thought I'd flip over a S-F album, but this is a gas, especially if you have a hi-fi set and a fair amount of curiosity. (Victor 12" LP LJM-1003)

Tony Scott

★★★ I Cover the Waterfront

★★★ Goodbye

With Tony are Dick Katz (piano), Osie Johnson (drums), Earl May (on *Waterfront*) and Percy Heath (on *Goodbye*). Tony plays with keen sensitivity of conception and warmth of tone on these two twilight standards. They're part of an LP due for release soon, and that collection should be the clarinet event of the year. This coupling seems unwise, however, for a single. One side could well have been an uptempo number for contrast. But at any tempo, Mr. Scott has arrived! (Brunswick 80242)

Ralph Sutton

★★★ Up Jumped You with Love

★★★ Sweet and Lovely

Ralph, Ed Hall, Cliff Leeman, and Walter Page romp pleasantly through a session that would have been even more successful if some additional care had been taken to freshen the approach to the tunes. *Love*, incidentally, is a brisk Fats Waller song that's little heard nowadays. All in all, the musicianship of the quartet is good, and it's pleasant to hear Ralph's Waller-influenced piano again. And Mr.

Hall is always valuable to have on hand. (Decca 29081)

Billy Taylor

Cool and Caressing; Tenderly; I've Got the World on a String; Bird Watcher; That's All; It's the Little Things That Mean So Much; Nice Work If You Can Get It; The Survey with the Fringe on Top

Rating: ★★★★

This is the third LP volume of the Taylor trio (with Charlie Smith and Earl May) but the titles are also available on EPs. The surfaces and recording sound are better here than on the EP I've heard of the first four sides, but this expert trio still deserves better recording care. All three musicians are exceptionally conscious of dynamics and some of their subtle empathy is lost in the transmission here. But enough remains to make this a worthwhile purchase.

Taylor's feeling for ballads may well excel in consistency of fresh taste that of almost any other contemporary pianist, and he can swing on the uptempos. He can even make some jazz sense out of that relentless *Survey* song. This, by the way, is a good set if you feel like converting some skeptics to jazz. It has style, grace, and it wouldn't even scare Muzak. The uncredited cover portrait is by Bob Parent, not Bachrach. (Prestige PRLP 168)

Lucky Thompson

★★ The Night Hawk

★★ Bunny

Hawk is a casual, middle tempo blues, unpretentiously played by Lucky. *Bunny* is a repetitious riff structure with not enough Lucky to counteract the stale unison figures. (Decca 29085)

★★ Flamingo

★★ The Scene Is Clean

Flamingo is all Lucky, and he commendably avoids the temptation of bathos. It's a clean, professional solo that neither excites nor bores. *Scene* is meant to be a swinger, and it's swung. (Decca EP 9-26871)

Cal Tjader

After You've Gone; A Sunday Kind of Love; It's You or No One; Isn't It Romantic?

Rating: ★★★

A San Francisco session made in March of this year with Richard Wyands (piano), Al McKibbon (bass), and Roy Haynes (drums). Wyands has been working with Vernon Alley's San Francisco group for the past few years; McKibbon is a member of the George Shearing unit, and Roy is percussionist for Sarah Vaughan. They give Cal swinging support, and he makes good use of it, playing with competent beat and conception.

There's something, however, about the sound of mainly vibes for four sides that gets rather tiring to the ear. It might have been better had there been more solo work for the other members of the quartet and more structured interweaving between the instruments as Red Norvo has shown so intelligently how to do. (Savoy EP XP-5117)

Sarah Vaughan

★★★ Shulie A Bop

★★★ Polka Dots and Moonbeams

This begins the new setup whereby Sarah will record jazz for EmArcy and the violin-laden production numbers for Mercury. *Shulie* is the airy scat turn Sarah usually sings midway through her night club act to introduce her accompanists—John Malachi, Joe Benja-

(Continued on Page 12)

GERRY MULLIGAN



featuring

•

Gerry

Mulligan

Quartet

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Jazz Reviews

(Jumped from Page 11)
min., and Roy Haynes (Roy comes on here like a drumming Danny Kaye). *Polka Dots* is as helpless a tune as its title, and not even Sarah can lift it into much musical meaningfulness. That one she should do with the violins, if at all. Miss Vaughan continues to be of the more consistently pleasurable singers in jazz; I hope this new affiliation will give her more chance to enjoy herself on records than has been her lot these past few years. (EmArcy 16005)

Charlie Ventura

Birdland; Flamingo; Body and Soul; Lullaby in Rhythm; Boparta; Over the Rainbow; Dark Eyes; High on an Open Mike

Rating: ★★★

On May 19, 1949, Charlie Ventura's swingingly humorous small unit played particularly well at a Gene Norman concert, and we're fortunate that it was recorded, because the unit broke up 14 days later. The notes exaggerate in saying that the group "remains unchallenged" for "versatility, range and excitement," but it was certainly a brightly flying flock. Included were: Conte Candoli, Benny Green, Boots Mussulli (whose baritone braces the ensemble sound), Ed Shaughnessy, Kenny O'Brien, Roy Kral, and Jackie Cain.

Outstanding are the vocalise of Jackie and Roy and the trombone of Benny Green. There is also an enchanting vocal by Jackie alone on *Over the Rainbow*, on which she maintains the *Wizard of Oz* mood despite rude audience interruption. Ed Shaughnessy has an interesting drum solo on *Body and Soul*, but I expect that today he might edit it to widen its dynamic range.

Only drag is Ventura's intrusively tasteless tenor which contributes nothing of value to the proceedings and keeps this from a top rating. A well-known jazz figure once hotly disputed a contention that a band could be good in spite of its leader—here's clear proof. (Gene Norman Presents, Vol. 1, 12")

George Wallington
'Round About Midnight
Blue Bird

Rating: ★★★

Last September, George recorded in Stockholm with Arne Domnerus, Lars Gullin, Ake Persson, Simon Brehm, and Jack Noren. Quiney Jones wrote the arrangements and supervised the date. It was a relaxed meeting. Monk's *Midnight* gets thoughtful, sensitive treatment and Wallington's up-tempo *Blue Bird* swings with warmth and ease. Solos are good, particularly the choruses by Wallington and Domnerus. On *Bird*, the drums are overbalanced and in any case, are overemphatic most of the way. But aside from that, this was a better

French Jazz Fans, Musicians Come Out Of Basin Street, Pick Up On Moderns

New York—Since the war, the Scandinavian countries, and to a lesser extent Germany, have led in European appreciation of modern jazz. France on the other hand, has appeared to be the bastion of traditional stylists as well as the kind of swing represented by Bill Coleman, Don Byas, and Dicky Wells.

But the French scene is changing, and young French musicians are beginning to pick up on tenors rather than clarinets. Their new idols are likely to be Stan Getz and Zoot Sims instead of Claude Luter and Sidney Bechet. And the French jazz public is not too far behind.

This information comes from young Henri Renaud, the French pianist who is visiting the United States with his wife, Madeleine, herself a jazz critic and *ad lib* artist of the jazz scene.

Renaud already is represented on records in the States through the recent *Modern Sounds from France* LP on Contemporary. This was the first recording of modern French jazzmen issued here. He also will be heard shortly on Clef, Prestige and Roost in sessions made in Paris with Sims, Lee Konitz, Clifford Brown, Gigi Gryce, and his own band.

Offered A Job

Henri was offered a job at Birdland shortly after he arrived but couldn't get a work permit from the union until he had been here six months.

"It seems unfair," points out Renaud, "that American musicians can work freely in Paris, but here I cannot play. It's long past time those barriers to international musical understanding came to an end. "As for the greater appreciation of modern jazz in France recently, you must understand that our contact with American jazz was broken during the war. Unlike the Scandinavians, we had no records for years, and musicians of my generation simply didn't know

than average date. (Prestige EP 1347)

Teddy Wilson

I Got Rhythm; I Can't Get Started; Time on My Hands; Sweet Georgia Brown

Rating: ★★★

Teddy Wilson in one of his best solo performances on record. It's all there—the unhurried ease, the taste, the beat. And with both hands, too. Good support from an unlisted bass and drums. (Mercury EP-1-3187)



Henri Renaud

about the beginning of modern jazz.

"Then, after liberation, not only was there this gap to make up but there was a step backward in view of the widespread revival of New Orleans jazz in France. So there was a lot of adjustment for the musicians and the French listeners to make.

Make Works Known

"Andre Hodeir and Charles De-

launay first made known the work of Charlie Parker, Miles Davis,

and Dizzy Gillespie through their articles in *Jazz-Hot* from 1946 to

1949. And beginning in 1949 Andre Francis on the radio did a great deal to introduce modern jazz. He

is still on the air, and he is especially valuable in that people in

the provinces have little chance to obtain American records, so that through him many young listeners in the provinces have been able to hear the new sounds."

Renaud is modest about his own major contribution to French understanding of modern jazz, but a recent article about the new sounds in France in *Jazz-Hot* fills in the details.

Aside from Dizzy's big band in 1948, Kenny Clarke made the first personal impact on French musicians in 1949. Hubert Fol, James Moody, and Dick Collins also helped. Renaud at this time was still not too moved by the modern approach. He heard Bird, Davis, and Al Haig at the 1949 *Jazz Festival* and he admits ruefully that he didn't fully appreciate them.

Aware of Jazz Aims

Toward the end of 1950, he began to become aware of the aims of modern jazz. Then American guitarist Jimmy Gourley taught him to appreciate the accomplishments of Al Cohn, Jimmy Raney, Tiny Kahn, Herbie Steward, and Johnny Mandel. Renaud soon understood that Lester Young was the focal force, and through articles Renaud and his wife wrote for *Jazz-Hot*, the French jazz students began to learn more about Young, Haig, Powell, Getz, and other important innovators.

"To give you an idea of the difference in France in the past couple of years," says Renaud, "when Zoot Sims came over with Goodman in 1950, he couldn't find anyone to play with him, especially drummers. Last year when he arrived with Kenton, he had much

success with the public, and there were many musicians to play with him. He came to the Tabou often."

The Tabou was the Minton's of Paris from March, 1952, until last year. Renaud led the first regular group of French modernists including Gourley and tenor André Ross. The band used a number of the originals Gryce had made for Getz as well as adaptations of French tunes. Visiting American and Swedish musicians invariably jammed at the Tabou, and the music at the club became a vital influence on young French musicians and fans.

Still A Way To Go

"But modern jazz still has quite a way to go in France," cautions Renaud. "Some musicians have accepted it only superficially because they don't want to be left behind. It's amusing that several who didn't dig Jimmy Gourley when he first came now think he's great, but say that he is the one who has made progress.

"I am more convinced than ever since coming to New York that Thelonious Monk was the founder of modern jazz piano—both harmonically and in his use of the left hand. He and Lester have led to all the others. I also think Monk is more advanced than certain progressives who have only added to jazz certain formulas learned from the classics and who repeat these same formulas incessantly. Monk has created a rich, living, and extremely complex music. Among the musicians I wasn't familiar with till I came here, I especially like Bob Brookmeyer and Monk's young drummer, Willie Jones, who should soon be an important jazz figure."

"What has surprised me here," concluded Renaud, "is that jazz has so little importance in America. Especially when it has such a big place, comparatively, in Europe. It is, after all, the only truly American art form. There should be a statue of Charlie Parker, for example, on Fifth Avenue."

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DLP-5: *JAZZ WORKSHOP*, Vol. 1, *Trombone Report* (J. Johnson, Kai Winding, Benny Green, John Lewis)

DLP-6: *Explorations by Leo Macero*

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June 16, 1954

DOWN BEAT

in this LP they may have carried out the idea more effectively. But it's certainly very well played.

2. Gil Melle. October (Blue Note). Melle, tenor.

It's not Brew Moore, is it? . . . It might be that German tenor, Hans Koller. I don't like that kind of composition particularly — a little angular. Kind of dull construction; I like to hear things moving. The instrumentation? That doesn't mean too much; you can make any instrumentation sound good or bad, depending on whom you have playing the horns. This isn't a bad record, however—I'd give it three stars.

3. Duke Ellington. Ultra De Luxe (Capitol). Harry Carney, baritone. Comp. Ellington.

That was a baritone! This sure is a nice record. The music and solos are well integrated, the band plays well, the feel is good. I sure like Harry Carney's sound. I was going to say four stars, but for Carney's sound and presence I'll make it five.

4. Dave Brubeck. I'll Never Smile Again (Fantasy). Paul Desmond, alto; Joe Dodge, drums.

It's not well integrated. The balance is terrible. With the drums so overbalanced, it's impossible to hear what Dave and Paul are doing. Also he's not listening to them; he's getting one feeling while theirs is entirely different. Because Dave and Paul have made such good records, this doesn't deserve more than two stars.

5. Lars Gullin Quartet. Brazil (Presige).

It's not a particularly interesting record; it's not a good tune to blow on, especially for the baritone—the tune doesn't lend itself. It's Lars Gullin, isn't it? I've heard better, more definitely recognizable examples of his playing. Lars has made some very interesting records. I understand he wasn't aware of the pianoless quartet records we'd made on the coast when he made these things. I'm happy that he did it; it's interesting to hear. Three stars for good, huh?

6. Chet Baker with Strings. A Little Duet (Columbia). Zoot Sims, tenor. Comp. & arr. Jack Monroe.

Well, five stars for Zoot and Chet because they're Zoot and Chet; four stars for the tune, which was written by Jack Monroe, and it's an excellent little tune. I got the album the other day. I don't know whether to give the arrangement two or three stars; it's not really very effective as a showcase for Zoot or Chet. I liked the tune, but it didn't do what could have been done there.

I've had some ideas for Chet, myself, and others, using string ensembles, and I'm kinda partial to the idea and a little unhappy that I didn't do it first. The strings are not integrated into the picture too well here. If Jack wrote the arrangement, he wasn't very aware of Zoot's playing. The strings get in his way rather than complementing him.

7. Larry Elgart. Airless Moon (Brunswick). Comp. & arr. Lee Pockross.

Very Oriental sound; marimbas and stuff — except there are a couple of spots where it almost gets into a romantic type melody. Is that from Kenton's new Graftinger album? You won't tell? Leonard, I asked you a question; that's not nice! Well, it is what it is, and I liked it. Very good; four stars.

8. Charlie Ventura. Confessin' (Clef). Ventura, baritone; Conte Candoli, trumpet.

I prefer Carney's sound on baritone. Charlie has a great command of the instrument, but his sound here suggests that he's too close to

000 (including records made from foreign masters and records with no music).

With another \$20,000,000 added in sales of records pressed and sold abroad from masters owned by American record companies, it can be stated that combined and domestic foreign sales of American companies amounted to \$225,000,000 in 1953. Previous domestic (only) high was \$204,200,000 in 1949.

Clear proof of the rise of EPs and LPs was this breakdown: 52 percent of the 1953 sales were from 78s (down 8 percent from 1952); 28 percent from 45s (up 6.6 percent from 1952), and 20 percent from 33s (up 1.4 percent from 1952). In 1949, incidentally, 88 percent of all records sold were 78s.

Another important index of records sales is the report of the Treasury Department on excise tax payments. Although the final report on excise tax payments for the last quarter of 1953 has not yet been issued, reports received for the first nine months indicate that percentage-wise, the increase in industry sales will be somewhat higher than shown by the report of the Music Performance Trust Fund.

the microphone. It's really not a very interesting version of Confessin'. It's kind of a dull tune anyway. I could give it three stars and say it's a good record for what it is—but what it is is a dull record! Let's say fair—two.

9. Rampart Street Paraders. Squeeze Me (Columbia). Eddie Miller, tenor. Matty Matlock, clarinet.

I'd give the tenor about four stars on that. Sounded nice. Clarinet was worth three stars; he played some nice things, too. The whole record was very pleasant; four stars. It's a nice mood.

10. Leo Parker. El Sino (Savoy). Parker, baritone. Recorded, 1947.

Using the baritone like that is an approach similar to the sensational effect of playing high notes on trumpet. The low notes on baritone have a similar effect, and it's an awful temptation to use them like that. I'm not very fond of the practice. This sounds like a very old record; something that was made in the mid-'40s. The choruses were not outstanding for that category of record. Two stars.

Afterthoughts by Gerry

I've noticed a dearth of what really sounds like composing on most of the things you've played me.

Offhand, I'd say my idea of a five-star record would be Duke's Main Stem, Johnny Come Late, C Jam Blues, Moon Mist; Basie's Texas Shuffle, Blue and Sentimental, Clap Hands, Here Comes Charlie, a whole series of things Pres made with the band.

Small bands? I can't think of any . . . Yes: Charlie and Dizzy's early sides — Shaw Nuff — that whole series. Some things by Miles. Wait a minute—that date Stan Getz made, with Bob Brookmeyer, Have You Met Miss Jones? and Eruption. All those sides were definitely of five-star caliber.

\$225 Million In Records Sold In 1953—New High

New York—Record sales for 1953 broke all previous marks, and the slower speeds are more and more in demand. These were the highlights of a preliminary report to the Record Industry Association of America by Samuel R. Rosenbaum, trustee of the Music Performance Trust Fund.

Records made by AFM members came to \$172,000,000 in 1953 sales. On this basis, it was estimated that total domestic retail sales in the United States of all types of records was approximately \$205,000,000.

LEEDS' DANCE LIBRARY Number 1

By Leonard Feather
As a subject for an interview, Gerry Mulligan, like his music, is lucid, original, and provocative. The records chosen for his reviewing session were almost all in the modern combo vein; for good measure I threw in a big band side, a Dixieland item, and several numbers on which the baritone sax played a fat role. Two of the combos (2 and 5) are pianoless.

The following were Gerry's verbatim reactions. He was given no information, either before or during the test, about the records played for him.

The Records

1. Howard Rumsey's Lighthouse All Stars. Aquarium (Contemporary). Bud Shank, flute; Bob Cooper, oboe. Comp. Claude Williamson.

That must be the new Lighthouse group. Bob Cooper and Bud Shank. Very good oboe and flute. I like oboe and flute. Hearing them used like that, I'd say three stars. The record itself was a little incongruous; the sound somehow doesn't appeal to my taste, though I can appreciate what they're doing. The oboe and flute are such light, delicate, airy sounds that the rhythm section sounds a little out of character. Possibly elsewhere

Country & Western

DOWN BEAT



IN HOLLYWOOD recently, bandleader Hank Thompson and Decca singer Wanda Jackson got their first peek at movie making. They're shown here on the set at Universal-International pictures. Left to right: Thompson, actor Chill Wills, Mrs. Thompson, Nudie (the rodeo tailor), Miss Jackson, and actor Audie Murphy.

Nashville Notes

By BILL MORGAN

RCA Victor's *Country and Western Caravan* has completed its two-week tour. The junket was handled by Jamboree Attractions, and Tom Parker, head of Jamboree, said the tour was the most successful he's ever known . . . Jimmie Dickens cut a session for Columbia this month . . . Red Foley was back in town for a brief visit. His daughter, Betty, who lives in Berea, Ky., and whom you heard on Red's recording of *As Far as I'm Concerned* now has her own Decca contract . . . Curtis Gordon of RCA Victor was in town from Mobile, Ala., as was Sheb Wooley from Hollywood. Sheb wrote the current hit, *Blue Guitar*. He also penned *When Mezmerized Joe Met Jole Blonde*, *Too Young to Tango* and *Doctor Ketchum*.

George Morgan and his manager, Robert Ross, together for six years, have parted company but on friendly terms. Morgan, along with Johnnie and Jack and Kitty Wells, completed a tour of southeastern states . . . Jimmy Simpson now doing a disc jockey show on WDBL in Springfield, Tenn. . . Goldie Hill did a cover session on *Call Off the Wedding and Cry, Cry, Darling* . . . Jimmie Davis in Nashville for a spell.

To Springfield newcomer Red Foley goes the credit for cooking up the town's new name—Crossroads of Country Music. Station KWTO, a 5,000-watter, has instituted a new country music record show Monday through Saturday nights. Fred Lynn spins. After only one week's run, he reports mail received from eight states.

Don Law, Columbia country top-per, was in town to cut sessions with some of his artists . . . Roy Acuff's Dunbar Cave reopened

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Town And Country Music

By BOB TERRY

Hollywood—Jimmie Davis starts a 17-day tour on June 10 in Arizona, winding up with dates on the west coast . . . Murray Nash of Acuff Rose Publications reports that the firm is excited over the new Billy Strange release *Am I Seeing Things?* and firm is planning promotion of the disc . . . we liked Tex Ritter's reply to an inquiring reporter: "Make up something, but spell my name right."

Jim Reeves plays dates in Arizona next month . . . Jimmie Dickens and Del Wood set for dates in Canada June 2-8 . . . Johnnie & Jack, Kitty Wells, Bobby Wright, and Ruby Wells also in Canada June 8-16 . . . Ditto Grandpa Jones June 30-July 14 . . . Hank Thompson and the Brazos Valley Boys set for the Ed Sullivan TV show from New York in June.

Tennessee Ernie's appearance on two of the *I Love Lucy* shows, according to all reports, was a howling success. In fact, as the country cousin who visited them he is said to have stolen the show. Desilu Productions announces that Ernie was hired only for the two shows and they do not plan to make him a regular member of the cast as has been rumored . . . Rex Allen is booked solid to August. Last booking set that filled his calendar was at the Park Lane hotel in Denver. Date is for two weeks beginning July 15.

EASTERN NOTES

Mari-Lee, guitarist and yodeler, is now broadcasting over WAAT, Newark, N. J. Snooky Warren left the station May 26 to join the army air forces . . . Bob and Wanda Wolfe, formerly of Rosland, N. M., and Flair records working nightly at Scandia, Garwood, N. J. . . Jack Howard now heading the c&w department of the Di Leo discery in Philly . . . Tex Boyle's popular group in Toronto, Canada, has been changed from the Sagedusters to Western All-Stars . . . Sandler's Tavern, South Jersey nitery, is now featuring c&w names. Tim Holt and his country revue recently worked the spot to a capacity crowd . . . Slim Bryant and His Wildcats are set for summer parks in Pennsylvania starting July 11.

—smokey warren

appearances in Georgia, Mississippi, and Alabama during the last week of May.

Johnnie and Jack with Kitty Wells in St. Louis at Chain of Rocks Park May 23 . . . Ray Price was set for Bean Blossom, Ind.; the Carlisles for Angola, Ind., and Grandpa Jones and Ramona for Rising Sun, Md., all on May 23 . . . The Duke of Paducah was to guest on Pee Wee King's television show in Cleveland May 26 . . . Eddie Hill was to be at the Chain of Rocks Park; Lonzo and Oscar at Angola; the Carlisles at Rising Sun; Bill Monroe at Huntington, W. Va.; Webb Pierce at Indianapolis; George Morgan and Stringbean at Jefferson City, Mo., Rehagen Park; Johnnie and Jack with Kitty Wells at Edinburg, Va., and Ernest Tubb, Marty Robbins, and Ray Price at Lubbock, Texas, all on May 30.

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Top C&W Discs

Here are the top country and western records for the last two-week period, as named by the country's leading c&w disc jockeys.

NELSON KING, WCKY, CINCINNATI
1. Johnnie & Jack—I'll Be There (Col)
2. Eddy Arnold—I Really Don't Want to Know (RCA)
3. Tommy Collins—You Better Not Do That (Cap)
4. Carl Smith—Rock Up, Buddy (Col)
5. Johnnie & Jack—I Get So Lonely (RCA)

Most Promising

1. Slim Whitman—Rose Marie (Imperial)
2. Jim Edward & Maxine Brown—Looking Back to See (Fabor)
3. Hank Snow—I Don't Hurt Anymore (RCA)

JOHNNY BANKS, KRDU, DANUBIA, CALIF.

1. Freddie Hart—Loose Talk (Cap)
2. Webb Pierce—Slowly (Dee)

3. Eddy Arnold—My Everything (RCA)

4. Ray Price—I'll Be There (Col)

5. Slim Whitman—Rose Marie (Imperial)

TOM JACKSON, WKAB, MOBILE, ALA.

1. Johnnie & Jack—I Get So Lonely (RCA)

JOHNNY BARKS, KRDU, DANUBIA, CALIF.

1. Freddie Hart—Loose Talk (Cap)

WEEB PIERCE, KRDU, DANUBIA, CALIF.

1. Webb Pierce—Even the (Dee)

2. Jim Bryant—Then I'll Stop Loving You (Abbott)

ALICE THOMPSON, KRDU, DANUBIA, CALIF.

1. Jim & Maxine Brown—Looking Back to See (Fabor)

JOHNIE & JACK, KRDU, DANUBIA, CALIF.

1. Hank Thompson—A Fooler, a Faker (Cap)

JOHNIE & JACK, KRDU, DANUBIA, CALIF.

1. Webb Pierce—Even the (Dee)

JOHNIE & JACK, KRDU, DANUBIA, CALIF.

1. Johnnie & Jack—I Get So Lonely (RCA)

JOHNIE & JACK, KRDU, DANUBIA, CALIF.

1. Webb Pierce—Slowly (Dee)

JOHNIE & JACK, KRDU, DANUBIA, CALIF.

1. Johnnie & Jack—I Get So Lonely (RCA)

JOHNIE & JACK, KRDU, DANUBIA, CALIF.

1. Webb Pierce—Even the (Dee)

JOHNIE & JACK, KRDU, DANUBIA, CALIF.

1. Johnnie & Jack—I Get So Lonely (RCA)

JOHNIE & JACK, KRDU, DANUBIA, CALIF.

1. Webb Pierce—Slowly (Dee)

JOHNIE & JACK, KRDU, DANUBIA, CALIF.

1. Johnnie & Jack—I Get So Lonely (RCA)

JOHNIE & JACK, KRDU, DANUBIA, CALIF.

1. Webb Pierce—Slowly (Dee)

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1. Webb Pierce—Slowly (Dee)

June 16, 1954

DOWN BEAT

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C&W Discs

(Jumped from Page 14)

- BILL LOWERY, WGST, ATLANTA
1. Webb Pierce—Slowly (Dee)
2. Eddie Arnold—I Really Don't Want to Know (RCA)
3. Ray Price—I'll Be There (Col)
4. Slim Whitman—Secret Love (Imperial)
5. Eddie Arnold—My Everything (RCA)
Most Promising
1. Faron Young—They Need Me Fall in Love (Cap)
2. Kenny Lee—Flame of Fire (RCA)
3. Curtis Gordon—I'd Do It For You (RCA)
4. Roy Haged—Too Many Chis (Cap)
5. Webb Pierce—Even Though (Col)
- JOHNNIE RION, KSTL, ST. LOUIS
1. Ray Price—I'll Be There (Col)
2. Faron Young—You're Right (Cap)
3. Red Sovine—My New Love Affairs (Dees)
4. Johnnie & Jack—I Get So Lonely (RCA)
5. Carl Smith—Back Up Buddy (Col)
Most Promising
1. Kitty Wells—After Dark (Dees)
2. Tommy Collins—You've Gotta Have a License (Cap)
3. Terry Fall—Then I'll Stop Loving You (Abbott)
4. George Morgan—I Think I'm Gonna Cry (Col)
5. Bruce Barkley—Red Pepper (Col)

- TOM EDWARDS, WERE, CLEVELAND
1. Slim Whitman—Rose Marie (Imperial)
2. Jim & Maxine Brown—Looking Back to See (Faber)
3. Eddie Arnold—I Really Don't Want to Know (RCA)

4. Hank Williams—There'll Be No Tears Tonight (MGM)
5. Tommy Collins—You Better Not Do That (Cap)
Most Promising
1. Terry Fall—I Don't Drop It (Label "X")
2. Alvaean Coker—Sugar Doll (Abbott)
3. Johnnie & Jack—I Get So Lonely (Col)
4. Hank Snow—I Don't Hurt Anymore (RCA)
5. Tommy Collins—I Always Get a Souvenir (Cap)

- CASEY STRONG, KALT, TEXARKANA, ARK.
1. Red Sovine—How Do You Think I Feel (Dees)
2. Jim Reeves—Then I'll Stop Loving You (Abbott)
3. Johnnie & Jack—I Get So Lonely (RCA)
4. Carlisle—Shake a Leg (Mere)
5. Slim Whitman—Rose Marie (Imperial)

- Most Promising
1. Jim Edward and Maxine Brown—Looking Back to See (Faber)
2. Webb Pierce—Sparkling Brown Eyes (Dees)
3. Red Foley—Kitty Wells—Stranger in My Home (Dees)
4. Betty Ames—Joie John (Mere)
5. Eddie Hill—Slender, Tender, and Sweet (RCA)



ONE OF THE BIGGEST promotion-concert tour ever attempted was brought to a successful conclusion by RCA Victor recently. The firm sent its top C&W artists on a 15-day tour that covered 14 cities in the south and south-

west, and did excellent business in each. Package was headed by Hank Snow and Minnie Pearl, two of *Grand Ole Opry's* biggest stars. Pictures above were taken during the tour. At left, Minnie clammers down from the wagon

that led parades through cities, as Hawkshaw Hawkins and Hal (Lone) Pine look on. Next two pics are backstage shots. Charline Arthur sips a cup of coffee while waiting to go onstage, Hank Snow just dozes in his chair.

JIMMY SWAN, WHSY, HATTIESBURG, MISS.

1. Webb Pierce—Slowly (Dees)
2. Ray Price—I'll Be There (Col)

3. Eddie Arnold—I Really Don't Want to Know (RCA)
4. Johnnie and Jack—I Get So Lonely (RCA)
5. Webb Pierce—Sparkling Brown Eyes (Dees)

- Most Promising

1. Jack Turner—Shoot, I Rockon I Love You (RCA)
2. Red Smith—Country Boy Love (Mere)
3. Al Teery—Good Deal, Lucille (Hickory)
4. Wrely Fairburn—He's a Wolf (Cap)
5. Levern Bros.—God Bless Her (Cap)

EARL (GRANDPAPPY) DAVIS, WFHG, BRISTOL, VA.

1. Hank Thompson—Breaking the Rules (Cap)
2. Eddie Arnold—I Really Don't Want to Know (RCA)

3. Ray Price—I'll Be There (Col)
4. Grady Martin—(Red Foley)—My Window Faces the South (Dees)
5. Eileen Barton—Signpost (Coral)

- Most Promising

1. Eddie Hill—My Sugar Booger (RCA)
2. Charline Arthur—I'm Having a Party All by Myself (RCA)

JIMMY FRIZZELL—A King Without a Queen (Col)

4. Mary Jane Johnson—I'll Never Tell (Valley)

5. George Morgan—I Think I'm Going to Cry (Col)

CARL FITZGERALD, WTKO, MERIDIAN, MISS.

1. Jimmy Newman—Cry, Cry, Darling (Dot)

2. Eddie Arnold—My Everything (RCA)

3. Hank Thompson—Breaking the Rules (Cap)

4. Dickie Dickens—Mama Laid the Law Down (Cap)

5. Carlisle—Shake A Leg (Mere)

Most Promising

1. Betty Ames—Yesterday's Sweetheart (Meres)
2. Charline Atkins—Down Hill Drag (RCA)

3. Hank Snow—I Don't Care Anymore (RCA)

4. Zake Clements—I Want to Live a Little (MGM)

5. Moon Mullican—Don't Let Temptation Turn You 'Round (King)

DALE STALLARD, KCMO, KANSAS CITY

1. Ray Price—I'll Be There (Col)

2. Eddie Arnold—I Really Don't Want to Know (RCA)

3. Tommy Collins—You Better Not Do That (Cap)

Most Promising

1. Webb Pierce—Sparkling Brown Eyes (Dees)

2. Tommy Collins—I Always Get a Souvenir (Cap)

3. Hank Snow—I Don't Hurt Anymore (RCA)

4. Eddie Hill—My Sugar Booger (RCA)

5. Anita Carter—Heartless Romance (Col)

**Versatility**

New York—Night club comic Jimmy Komack (*Down Beat*, April 7) is turning into one of the more versatile young men in show business. In addition to his act, the material for which he writes himself, Komack does material for Ronny Graham and Robert Clary. He also sings, plays piano, and writes songs. At the moment two of his tunes are on disc—Janet Brace's *Popcorn for You* (Decca) and Artie Wayne's *Over and Under* (Mercury). There are several others in the can. Komack is currently part of the seminar in advanced non sequitur at the Bon Soir in Greenwich Village.

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COUNTERPOINT

By Nat Hentoff

"When a man lives a decent life, takes care of his family, and is a contributing member of his community, that's not news. Such a man doesn't get into the headlines. But sometimes I think that sort of everyday achievement should be printed in the newspapers and magazines. Particularly when that man is a musician."

The speaker was bassist Milt Hinton. Milt, like many musicians, has been deeply disturbed by the blanket identification of musicians with dope that continues to appear in the press.

What has happened, of course, is that some musicians have ignited a bonfire of notoriety, and the sparks now are falling on all musicians. But it is crudely unfair to place an entire profession under suspicion because of the blind self-destructiveness of some of its members.

I think the following sentences from Jack Tracy's (*Down Beat*, April 7) article on *Narcotics and Music* are very much worth re-reading:

"To believe that it is just the music business, rather than all of the nation, that faces the narcotics problem, is to be the most stupidly unseeing sort of ostrich. If you think that the many million dollars worth of dope sold in the country every year is purchased just by musicians, you have an alarming misconception as to both the number and earning power of addicted AFMers."

Get The Point

The point is this: there is no denying that there are some addicts among musicians, as there are addicts in many professions. But while we try to help these men and to prevent others from being hooked, let's never forget that the large majority of musicians are hard-working, responsible members of the community and deserve the



Milt Hinton

same degree of respect as the doctors, lawyers, and salesmen who live on the same street.

Men like Kai Winding, Oscar Peterson, Shorty Rogers, Cozy Cole, Specs Powell, Dave Brubeck, Bobby Hackett, Count Basie, and scores of other famous jazzmen spend their money on building homes and rearing families. They don't spend it on dope. And these men and their wives are active members of their towns. Like Hinton's wife, who's president of the PTA in Jamaica, N. Y. And Benny Carter who, in his quiet way, has long been a force for civic improvement on the coast.

But let me get back to Hinton. He was talking recently of a plan that he, Gene Krupa, and Cozy Cole are working on. They want to present it to the board of education in New York and to school boards in other communities.

Under this plan, the three of them and other musicians would volunteer to play at the schools, to answer any questions about music the kids have and to encourage the youngsters who are thinking about going into music.

Take Pride In Work

"We want to show the youngsters and their parents that most professional musicians take pride in their work, that the bad publicity in the papers only applies to the relatively few irresponsibles. We want to show that we have a deep-rooted interest in the future of our music. Professional musicians are not gypsies. We have a stake in the places we live and in the future generation of musicians."

"What we want to do as we go around the schools is to prove that there isn't an inevitable evil in being associated with music and studying it. We want to tell the parents that music is a healthy activity for their children."

"If the kids in school get a chance to compete in group singing and in work in the orchestra, they won't have any time left to become juvenile delinquents. And we want to show the kids that the musicians who really make it, who continue to be successful in jazz over the years, are the ones who lead clean lives. We feel we owe it to the profession and to those who will come after us to get that idea across."

And in turn, all of us owe musicians like Milt the basic right not to be judged guilty by association. It's necessary to expose and clean out the infection of narcotics wherever it's found. But let's not fall into the quicksand of generalization.

Those musicians who are addicts are not representative of their profession.

Book Review

Dance Music in All Its Rhythms, Roger Segure, Leeds Music Corp., 322 W. 45 street, New York City, \$6.25.

Roger Segure, the arranger who steered his way from Jimmie Lunceford's band to a berth in Hollywood, has come up with a novel idea that may well be a boon to bandleaders who are tired of doing stock arrangements.

The boon takes the shape of a series of scores that are meant to be doctored; in fact, they're the most adaptable invention since the kaleidoscope.

Entitled *Dance Music in All Its Rhythms*, the series is broken up into four books, each book is broken up into 23 tunes, the 23 tunes are broken up into categories (three jump, three businessmen's bounce, three torch, two Dixieland) and each arrangement (this will break you up) is broken up into a melody chorus containing lead, second and third part harmony and a background chorus containing ditto; plus, if you want it, a modulation into the next tune in the book.

The four books are respectively for C instruments, B flat instruments, E flat instruments and trombone (the latter being just the C book in bass clef, plus a vocal part).

So regardless of how many harmonic parts your band is equipped for and regardless of how many of your horns are in B Flat, E Flat, or C, you'll find appropriate parts for all of them here; and regardless of how many solos you want, and who you want playing background to the solos, you'll be similarly provided with all parts.

If this sounds complex, look for yourself and you'll see how simple and effective it really is. The tunes are such standards as *Undecided*, *Heartaches*, *Domino*, *La Raspa*, *Comin' Round the Mountain* (complete with square dance directions and calls), and *Sugar Blues*.

The chord names are included in each book, too; in fact, name any detail that might be needed in routining your own arrangements, and Segure has thought of it—even cued-in tailgate trombone part for the Dixieland numbers.

—en

DOWN BEAT

Jazz Festival

(Jumped from Page 1) in the famous "center court" at the Newport Casino, a site particularly well known to international tennis fans. Seating capacity is estimated at 7,000. Besides the two evening concerts, there will be at least one afternoon discussion panel at which jazz critics and musicians will explain and demonstrate various aspects and problems of the art. If the proper arrangements can be made, it is also hoped to present high-fidelity recordings of the entire festival to the Library of Congress.

An advisory corporation is being set up that will include persons prominent in jazz and other arts. Classical harpsichordist Sylvia Marlowe has already agreed to serve, and a number of renowned composers, writers, professors, and jazz experts were being contacted at pretime. There will also be a working board of advisers that will aid in the preparations for the festival and also decide how best to utilize the proceeds of the festival, which is a nonprofit enterprise.

Initial plans—not yet finalized—for use of the money involve the possible setting up of scholarships and/or fellowships that will enable jazz musicians selected by a board either to study formally for the length of their award or utilize a fellowship to compose on their own. There is also talk of subsidizing recording sessions by selected musicians who might not otherwise have a chance to record material of their own choosing, or to record at all. And there may be grants for study of the origins of jazz and American folk music, but the final decision on the use of the proceeds will await total selection of the board, and its subsequent meetings.

Producer Wein

Producer of the festival is George Wein, owner of the Boston Jazz clubs, Storyville and Mahogany Hall. A jazz pianist himself, Wein has lectured on the art at various schools in the Boston area. This opportunity to correlate activities for so unprecedented an undertaking fulfills a long-term dream on Wein's part to present jazz at its best to the widest possible audience.

As for the festival's impact on the society stronghold of Newport, Mrs. Louis L. Lorillard, an enthusiastic backer of the idea, is quoted as pointing out that "this is the only new thing in Newport since Henry James."

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Through no names have been mentioned in the press, it is common knowledge that one Swedish musician, a great favorite in American cool jazz circles, was nabbed by police while trying to forge a doctor's prescription for dope, and is now hospitalized. Another prominent artist has spent three months in a hospital but is now reportedly in danger of arrest. Altogether at least eight Swedish musicians are now under suspicion.

The Swedish musicians union has already banned from membership all users of narcotics, and has appealed to the authorities not to grant any more labor permits to American jazzmen who, they claim, are responsible. Implicated in recent police investigations are several Americans, including a name band vocalist who toured here last fall.

THE HOT BOX

By George Hoefer

A group of American jazzmen made some interesting sides in Europe last year. Big Chief Russell Moore brought copies back early last winter. The Vogue LP disc, LD 157, has Buck Clayton's quintet on one side and Gene Sedric's group on the other.

The Clayton five is composed of Moore, trombone; Red Richards, piano; Pierre Michelot, bass; Kan-Sas Fields, drums, and Buck on trumpet.

They play *She's Funny That Way*, *Sweethearts on Parade*, *Special B.C.*, and *Patricia's Blues*. The latter two are Clayton originals.

Sedric's side is all Sedric. The four tunes are his compositions. The side opens with *Blues for Fata Waller*. Mezz Mezzrow collaborated on the writing and played clarinet with Gene. Buck is on trumpet; Richards on piano, Georges Hadjo on bass, and Fields on drums.

2 Clarinet Solos

This is followed by two clarinet solos by Gene, *Cuttin' In* and the fine *Clarinet Blues* accompanied by the same rhythm section. The Sedric group closes with Gene playing tenor sax with Clayton and the rhythm section on *Keepin' Out*. The date was made early in the summer of 1953.

Vogue LD 137, *Jazz Time Paris* No. 3, a Mezz Mezzrow Jazz concert, consists of sides taken from a jazz concert in Paris during March, 1953. The musicians playing were the same as those on the above record except there is no bass.

The session opens with Mezzrow featured on his *Really the Blues*. Next the entire band plays *I Can't Believe That You're in Love With Me* with Clayton outstanding. *Honeysuckle Rose* is performed solo by Richards accompanied by Fields drums.

Then Big Chief does his popular solo on *Wabash Blues*. This is followed by the best rendition of the concert, the band version of *I Can't Give You Anything But Love* with Sedric's tenor and Buck's trumpet starring. The Parisian clambake winds up with Richards' solo on his *Boogie Special* and Sedric's clarinet on *Ain't Misbehavin'*.

Version Recorded

The above version of *Wabash Blues* was put out on Vogue 78 rpm as a single backed by *When the Saints Go Marching In* as played at the same concert.

Chief had considerable success

in Europe. He made a concert tour through Italy on the same show with Frank Sinatra. When he received more applause than did the Voice, an English agent offered him a tour through England provided he would wear feathers.

Instead, Chief took a French band to Cannes on the Riviera and stayed there all summer at the Palm Beach. A curious LP was made for Pathé (33 ST 1011) entitled *Surprise Partie Au Palm Beach* by the Moustache Jazz Seven.

Personnel Listed

François (Moustache) Galapides was the drummer; Guy Longnon, trumpet; Bernard Zacharias, trombone, Andre Ross, tenor; Raymond Fol, piano; Alix Bret, bass; Anita Love, vocals, and an unnamed vibraphonist. Chief sat in with this band on *Saints*, *Get Happy*, *Avalon*, *Cocktails for Two*, *Love's Just a Stranger*, *Shoe Shine Boy*, *Blue Moon*, and *Wabash Blues*.

Boston Priest Starts Radio Jazz Program

Boston—Father Norman O'Connor, S.J., is in charge of the new jazz program in this area, a weekly series on WBUR-FM. Father O'Connor is Catholic chaplain at Boston university, and WBUR is the university's station—with most of the programming and announcing done by student personnel.

Father O'Connor's program, *Trends in Jazz*, began as a Tuesday show from 6:30 to 7:30 p.m., but it will soon be moved to Thursday and expanded by another half hour. Among recent guests on the program have been Vic Dickenson, Teddi King and Lee Konitz. Father O'Connor has long been an enthusiastic supporter of jazz in Boston, and has arranged in the past for appearances of the Dave Brubeck quartet before the Newman club at Boston university.

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Americans Blamed For Swedish Dope Scandal

Stockholm—A scandal that may affect the whole future for American musicians in Europe broke wide open here last month with the arrest of two top-ranking Swedish jazzmen on narcotics charges, followed by claims that U.S. stars were to blame for "tempting" the Swedes to start using dope.

Through no names have been mentioned in the press, it is common knowledge that one Swedish musician, a great favorite in American cool jazz circles, was nabbed by police while trying to forge a doctor's prescription for dope, and is now hospitalized. Another prominent artist has spent three months in a hospital but is now reportedly in danger of arrest. Altogether at least eight Swedish musicians are now under suspicion.

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June 16, 1954

Strictly Ad Lib

(Jumped from Page 3)

Miller will never die as long as cash can be shaken out of anything with which he was associated. Two films in which the Miller band was featured, Sun Valley Serenade and Orchestra Wives were getting trial reissue runs in L.A. houses at this typing. Ads bannered GLENN MILLER (HIMSELF) AND HIS ORIGINAL BAND in top billing, and for Sun Valley, of which Sonja Henie was the star, the name in heavy type now is Milton Berle. For Orchestra Wives, star billing went to Jackie Gleason (then unknown), though the cast actually was topped by Ann Rutherford, George Montgomery, and Cesar Romero. And of course, there are now soundtrack albums for each picture—something no one would have thought of at that time.

SAN FRANCISCO—Count Basie booked into the Downbeat club opening June 22 for a week, with Pee Wee Hunt following on June 29... Anita O'Day and Vido Musso into the Black Hawk following Dave Brubeck... George Andros redecorating Fack's for grand reopening as a class club booking jazz acts. Cal Tjader set as the house band.

Gerald Wilson's big band moved back to Slim Jenkins' in Oakland for Sunday sessions... Riverside Records bought up some of the old La Watters sides... Decca signed folk singer Stan Wilson... Jeri Southern in town for an appearance at a high school prom.

The Dorsey Brothers played one-nights at Sweet's and the San Jose Palomar May 16 and 17. Sauter-Finegan band makes its first appearance here at the same two halls May 30 and 31... Joe Turner doing one-nights for John Burton and Manny Schwartz up the coast as far as Vancouver... Nellie Lutcher at the Say When, to be followed by Miguelito Valdes... Dick Lammi now on bass with the Bob Scobey band which opened at the Tin Angel in San Francisco. —ralph j. gleason

BOSTON—George Wein will be snapping the lock on Storyville as you read this, with plans to open up his summer Storyville in the cool climate of Gloucester at the OceanSide hotel. New England products, Johnny Smith and Barbara Carroll, closed the season for Wein with a brace of impressive weeks. Guitarist Smith imported Perry Lopez for a guitar duet on the rhythm of Buzzy Drootin (drums) and Stan Wheeler (baass)... Jay Miglory's local quintet filled the four-day gap between Oscar Peterson and Erroll Garner at the Hi-Hat with good business and fine plaudits. The group also was held over on the same bill with Ella Fitzgerald.

Nick Jarrett trio working steadily in Sports lounge with semijazz policy for sports celebrities who congregate late... Herb Pomeroy whipping his band into shape for summer junket of New England

The Casino Royal counted on the vocalure of Joni James, Monica Lewis, and Mindy Carson to balance the books for the month. Each had a week there with good returns reported... One local singer who has little trouble attracting steady business is Joyce Carr, who entertains nightly at the popular King Cole room... Buddy Johnson is presently on stage at the Howard theater, with the very popular Joe Loco five slated for a week on June 18... Gene Ammons has a one-stop fling at the North East Casino June 5. Management says Benny Green's much-postponed appearance is a cinch for June 26. —joe quinn and tex gothons

NEW ORLEANS—The Four Sharps, instrumental-vocal combo which plays for dancers nightly at Ched's in the Parkchester section, cut four sides in May for Capitol... Al Baletto in town on a rare night off and raving about the excellent musicianship and affability of Mel Torme, who had been the feature attraction for four days at Baletto's regular Gulf Coast spot, Gus Stevens'. Mel went from there

DOWN BEAT

to the Shamrock in Houston.

The Woodson-Boyer trio opened at the Fiesta lounge in Biloxi for a 20-week run... Henry Busse followed into the Roosevelt's Blue Room by former Sammy Kaye drummer, Ernie Rudy... Well worth hearing by those in a mood to listen is La Verne Smith, who plays her own soft piano accompaniment to her warm vocal interpretations of blues, torch songs, and the better love ballads. She's at the Old Absynthe House.

—dick martin

MIAMI—Julius LaRoss makes the Olympia theater show for four days starting June 5... Tenor man Al Stolder's quartet into the Pink Orchid, a new spot in the same building as the Black Orchid on the 79th street causeway... Joe Mooney joined the Wini Beaty-Lou Gary duo at the Dream Bar in the Johnina hotel in Miami Beach.

Sunny Gale in the Blue Sails room of the Sans Souci hotel for a week. Gene Bayliss down the street at the Nautilus... Mickey Gentile left Syd Stanley's orchestra to join the WTVJ staff as pianist-handicanner-arranger for the Johnny Viaggio show... The Roney Plaza's Bamboo room is now graced by the Johnny Pineapple group.

Betty Clooney headlined the Clover club show... Guitarist Tommy Myles again with pianist Buddi Satan bootin' it up at the Pied Piper... Saxony hotel gave up name singer policy to feature two bands for dancing: Mandy Campo and Johnny Silvers... Birdland possibly switching to a revue policy and forsaking jazz names. The all-Negro show from Cafe Society has been a Tuesday night regular for several weeks. Pianist Herbie Brock concluded a run at Birdland in mid-May, but Don Elliott and Bill Harris stayed on for the time being.

—bob marshall

LAS VEGAS—Since the many swimming pools are the only habitable spots during the daytime size here the local night life is really picking up... The Mary Kaye Trio is packing the Gay 90's Bar of the Hotel Last Frontier alternating with the swinging Dave Rodgers trio... Downstrip at the El Rancho Vegas, Steve Gibson's Redcap featuring Damita Jo's fine vocal styling are making a welcome return appearance... this same spa will soon star Ann Southern in her first nightclub showing; also booked beginning Sept. 1 at the Rancho is Eartha Kitt, and all the odds are that she'll repeat her SRO success of a couple of months ago.

Dean Martin and Jerry Lewis have been booked into the Sands during this summer, while Nero Morales wails a la Latin in the Sands lounge... Mickey Rooney did very well at the Hotel Flamingo abetted by Eileen Barton... the Hotel Thunderbird summer agno.

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—henry f. whiston

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Band Routes

**DOWN
BEAT**

Contest Rules

See Page 1

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club. NYC—New York City; Hrd.—Hollywood; LA—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Avenue, NYC; AP—Allisbrook-Pumpkin, Richmond, Va.; AT—Abe Turchein, 30 W. 57th St., NYC; GAC—General Artists Corp.; RKO Bldg., NYC; JKA—Jack Kuritz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 578 Madison Ave., NYC; MG—Moe Gale, 40 West 48th St., NYC; RMA—Reg Marshall Agency, 6571 Sunset Blvd., Hrd.; SAC—Shaw Artists Corp., 645 Fifth Ave., NYC; UA—Universal Attractions, 2 Park Ave., NYC; WA—Willard Alexander, 20 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC.

Albert, Abbey (Statler) Boston, Out

6/18, h

Anthony, Ray (On Tour—East) GAC

Bader, Don (Eddie's Bar) Freehold, N.J.

Out 9/3, cl

Barron, Blue (Nashville Home Show)

Nashville, Tenn., 6/15-20

Basie, Count (On Tour—Midwest) WA;

(Terrace) E. St. Louis, Ill., 6/29-7/4,

nc

Bebek, Tex (Melody Mill) Dubuque, Iowa, 6/3-4, nc

Bella Mischa (Waldorf-Astoria) NYC, h

Bothell, Russ (Merry Garden) Chicago, Ill., h

Bradshaw, Tiny (Club Miami) Hamilton, Ohio, 6/1-6, nc

Brandwynne, Nat (Waldorf-Astoria) NYC, h

Brown, Lee (Palladium) Hollywood, Out 6/34, b

Bruce, Johnny (Indiana Beach) Lake

Shaffer, Ind., 6/10-19 & 6/28-7/1, b;

(Centennial Terrace) Sylvania, O., 7/1-18, b

Clegg, Lee (Desert Inn) Las Vegas, Out 6/21, (Ambassador) Los Angeles, In 7/7, h

Clifford, Bill (Riverside) Reno, Nev., h

Crom, Bob (Balinese Room) Galveston, Tex., nc

Cugat, Xavier (Ciro's) Los Angeles, 6/4-24, nc

Davis, Johnny (Marcy) Lake Placid, N.Y., h

Defeo, Al (Legion Post 1) Atlanta, Ga., Out 7/7, r

Duke, Johnny (Capitol City) Atlanta, Ga., Out 9/4

Ellington, Duke (Birdland) NYC, 6/10-23, nc

Ferguson, Danny (Syracuse) Syracuse, N.Y., h

Fleider, Elaine (Penthouse) NYC

Fields, Shep (Savina Water Wonder-

land) Riverside Park, Saginaw, Mich., 6/28-27

Fisk, Charlie (Palmer House) Chicago, h

Hitzpatrick, Eddie (Mapes) Reno, Nev., h

Flanagan, Ralph (On Tour—East) GAC

Foster, Chuck (Aragon) Chicago, 6/1-7/4, b

Fotine, Larry (Steel Pier) Atlantic City, N.J., 6/11-13, b

Gaber, Jan (Palladium) Hollywood, Calif., Out 6/15, b

Glaser, Don (Schroeder) Milwaukee, Wis., h

Gray, Jerry (Meadowbrook) Cedar Grove, N.J., Out 6/1, h; (Steel Pier) Atlantic City, 6/18-24, b

Hallerman, Dick (Indiana Beach) Lake

Shaffer, Ind., 6/20-26, b; (Biedone's)

Hanson, Lionel (Basin Street) NYC, 6/8-20, nc

Hause, Cam (Mayo) Tulsa, Okla., Out 6/11, h

Hayman, Richard (On Tour) WA

Hunt, Fee (West On Tour—Texas) GAC;

(Downbeat) San Francisco, 5/23-7/25, nc

James, Harry (On Tour) MCA

Jares, Joe (Ricardo's) Reading, Calif.

Jerome, Henry (Edison) NYC, h

Johnson, Dick (Elitch's Garden) Den-

ver, Colo., Out 6/7; (Indiana Beach)

Monticello, Ind., 6/12-18

Kaye, Sammy (Astor) NYC, h

King, Henry (On Tour—Texas) MCA

Klays, Steve (New Yorker) NYC, Out 6/12, h; (Syracuse) Syracuse, N.Y., 6/15-7/1, h

Lande, Jules (Ambassador) NYC, h

LaSalle, Dick (Shamrock) Houston, Tex.,

Lewis, Ted (Italian Village) San Fran-

cisco, 6/2-27

Lombardo, Guy (Roosevelt) NYC, Out 6/12, h

Long, Johnny (Meadowbrook) Cedar

Grove, N.J., 6/10-20, rh

Lowery, Art (Chase) St. Louis, Mo., h

McCrane, Don (Radisson) Minneapolis, Minn., h

McIntyre, Hal (Vogue Terrace) McKees-

port, Pa., Out 6/5, h; (On Tour—

East) GAC

McKinley, Ray (On Tour—South) GAC

Marterie, Ralph (Coney Island) Cin-

cinnati, O., 6/18-24, b; (On Tour—

Ohio) GAC

Martin, Freddy (Waldorf-Astoria) NYC, 6/1-7/27, h

Masters, Frankie (Casino) Walled Lake, Mich., 6/11-12, nc

McDonald, Sam Donahue, Dir.

Mooney, Art (Peabody) Memphis, Out 6/6, h

Morgan, Russ (Brant Inn) Burlington, Ont., Canada, 6/9-12, nc

Morrow, Buddy (Peabody) Memphis, 6/7-20, h; (On Tour) GAC

Mosian, Roger King (On Tour—East) GAC

Neighbors, Paul (Elitch's Garden) Den-

ver, Colo., 7/14-8/2

Nobis, Leighton (Palms) Glendale, Calif., 7/10-21, nc

Parbo, Don (Sheraton Cadillac) Detroit, Mich., h

Pastor, Tony (On Tour—Ohio) GAC

Peeler, Lee (On Tour—Midwest) GAC

Perrini, Clair (Commodore Perry) Toledo, O., h

Perry, Emily (De Soto) Savannah, Ga., h

Phillips, Teddie (On Tour—Texas) MCA;

(Claridge) Memphis, Tenn., 7/9-22, h

Pressner, Buddy (Playland Park) South

Bend, Ind., 6/5-6; (Centennial Terrace)

Sylvania, Ohio, 6/26-26, b

Prima, Louis (Rustic Cabin) Englewood Cliff, N.J., Out 6/26, nc; (Chubby's)

Camden, N.J., 6/21-27, nc

Prince, Tony (Indiana Beach) Lake

Shore, Ind., Out 6/8, b; (Playland

Park) South Bend, Ind., 6/26

Rosen, Don (Golden Nugget) Las Vegas, Nev., nc

Reed, Tommy (Pleasure Pier) Galveston, Tex., 6/11-24; (Riviera) Lake

Geneva, Wis., 7/8-25

Renay, George (Fernwood) Bushkill, Pa., Out 10/16, nc

Robin, Erwin (Adobe Creek Lodge) Los

Aldo, Calif., h

Rudy, Ernie (Roosevelt) New Orleans, Out 6/16, h; (Peabody) Memphis, 6/31-7/4, h

Sauter-Finegan (On Tour—West Coast)

WA

Strater, Ted (Plaza) NYC, h

Strong, Benny (Ambassador) Los An-

geles, Out 7/6, h

Sub, Joseph (Mayflower) Washington, D.C., h

Thomas, Don (Post Officers Mess) Ft.

Leonard Wood, Me., Out 6/3

Thornhill, Claude (On Tour) GAC

Tucker, Tommy (Roosevelt) New Or-

leans, 6/17-30, h

Waples, Buddy (Heidelberg) Jackson, Miss., h

Weems, Ted (Joe Cotton's Steak Ranch)

Atlanta, Ga., 6/11-19; (Steel Pier)

Atlantic City, N.J., 6/25-7/1, b

Combos

Aristocrates (Bolero) Wildwood, N.J., 6/25-5/5, nc; (Casino Royal) Wash-

ington, D.C., 9/9-9/18, nc

Armstrong, Louis (Terrace) E. St. Louis, Ill., 6/15-27, nc; (Bliss Note) Chicago, 6/30-7/1, nc

Bartoli Quintet, Al (Gus Stevens') Bi-

lexi, Miss., nc

Blake, Loren (McCurdy) Evansville, Ind.

Brown, Charles (Apache Inn) Dayton, O., 6/3-7, nc

Bruback, Dave (Zardi's) Los Angeles, Calif., In 6/2, nc

Buckner, Trio, Mil; (Tia Juana) Balti-

more, Out 6/6, nc; (Papa) Philadelphia, 6/14-7/10, nc

Carroll, Barbara (Embers) NYC, Out 6/21, h

Cavanaugh Trio, Page (Angelo's) Omaha, Neb., Out 6/10; (Basil's) Kokomo, Ind., 6/11-19

Chamblee, Eddie (Ebony) Cleveland, 6/7-7/4, nc

Clovers (5-4 Ballroom) Los Angeles, 6/25-27, nc

Connick, Eddie (Condon's) NYC, nc

Cook, Bill (Lou's) Philadelphia, 6/7-12

DaCosta Quintet, Al (Embers) Bi-

lexi, Miss., nc

Davis, Wild Bill (Surf Musical Lounge)

Baltimore, 6/8-13, cl

Dee Trio, Johnny (Caparolito's) Buffalo, N.Y., Out 6/14; (Airport) Troy, N.Y., Out 6/27, cl

Desert Trio, Jack (Basil's) Toronto, Canada, Out 6/13

Domingo, Fats (Farmell) Dayton, O., 6/17-21, nc

Downs Trio, Evelyn (Park Avenue)

NYC, r

Duncan, Hank (Nick's) NYC, nc

Fields, Herbie (Flame) St. Paul, Minn., 6/9-18, nc; (McLeary) Upper Darby, Pa., 6/19-20; (Surf) Wildwood, N.J., 6/25, nc

Friedman Brothers Duo (Officers Club) Air

Force Base, Omaha, Neb., nc

Four Freshmen (Crest) Detroit, Mich., Out 6/4, cl

Franklin Quartet, Marty (Airport)

Brooklyn, N.Y., nc

Gaillard, Slim (Basin Street) NYC, Out 6/16, nc

Garnier, Erroll (Comedy) Baltimore, 6/1-6, nc

Gardiner, Geraldo (Birdland) NYC, Out 6/13, nc

Garrison, Eddie (Beach Club) Daytona Beach, Fla., Out 6/27

Johnson, Buddy (Royal) Baltimore, Md., 6/4-10, h

Jordan, Louis (Tiffany) Los Angeles, Out 6/13, nc; (Diamond Kneel) San Francisco, 6/23-7/6, nc

Krupa, Gene (Embers) NYC, Out 6/27, nc

Lee, Vicki (Sahara) Studio City, Calif., nc

Loco, Joe (Howard) Washington, D.C., 6/18-24, cl

McNeely, Big Jay (Loop) Cleveland, 6/6-11, cl; (Riptide) Wildwood, N.J., In 6/25, nc

McPartland, Jimmy (Metropole) NYC, nc

McPartland, Marian (Hickory House) NYC, nc

McVea, Jack (Brown Derby) Honolulu, T.H., Out 6/16, nc

Master's Sextette, Freddie (Park Casino) West New York, N.J., In 6/1, nc

Monte, Mark (Plaza) NYC, h

Newsome, Chubby (Crown Propeller) Chicago, 6/8-21, nc

Nocturnes (Bergen Gardens) Ft. Wayne, Ind., Out 6/6

Orioles (Apollo) NYC, 6/4-10, t; (Pepa)

Philadelphia, 6/14-19, nc

Parenti's Dixieland Jazz Band, Tony

(Stage Door) Hollywood, Fla.

Parenti, Charlie (Basin Street) NYC, Out 6/7, nc; (Blue Note) Philadelphia, 6/14-19, nc

Parker Combo, Howard (Trade Winds) Denver, Colo., nc

Pavone, Tommy (Rock Garden) Willimantic, Conn., r

often can obtain try-out renditions of their songs on television, radio, and at orchestra performances. This does not constitute publication, but the exact details of the date, the place, the station if any, and the names of the performers should be given. If there were more than two such performances, give the details on a separate sheet of paper. Include a statement that the consideration for the performance did not include the assignment by you of any of the rights of the song to the performing person or organization. DOWN BEAT reserves the right, entirely, without disclaimers, to disqualify entries which, in its opinion, have been performed before large audiences, or the ownership of all the rights of which may be open to question.

10. **DOWN BEAT (DOWN BEAT, INC., an Illinois Corporation of 2001 Calumet, Chicago, Illinois)** will do the following:

a. All properly qualified song entries will be turned over to a competent group of impartial judges, chosen by DOWN BEAT. These judges will ascertain the best entry from the standpoint of musical excellence, popular appeal, originality, harmony, and the technical ability and literary skill of the author. They will score each entry and notify DOWN BEAT who will total the scores and ascertain the winner mathematically.

b. In the event of a tie, the tying entries will get duplicate contracts and recordings.

c. The winning contestant will be given a contract with a reputable music publishing concern of DOWN BEAT's choice; the winning song will be recorded by a famous recording star of DOWN BEAT's choosing and by at least one major recording firm.

d. All contracts will be entered into between the winning contestant and the publishing houses, and all royalties will be paid directly to the contestant as provided by the contract. Such contracts will be in the same form as those of professional song writers.

11. DOWN BEAT will have the right to publicize the contest, the winning song, and the winner agrees that if his entry wins, he will give every cooperation and assistance to DOWN BEAT or permit DOWN BEAT and anyone that DOWN BEAT shall designate, to use his name, photograph, and information about his life and work, in the press, for publicity and feature article purposes. If the contestant is required to travel for DOWN BEAT's purposes, travelling expenses will be borne by DOWN BEAT.

12. Contestant understands that DOWN BEAT through its magazine, may or may not criticize the winning entry, either favorably or unfavorably.

13. The song need not have been written recently, although we would like to know why.

14. Only one entry may be made with one year's subscription. For two years or two one year subscriptions you may make two entries, etc.

15. The consideration of the entry for the contest is the only duty required of DOWN BEAT to the contestants other than the winner. No subscription cancellations will be accepted on entries which have been disqualified for any reason, or turned down by the judges.

16. There is no requirement relating to age, but for minors it will be necessary that the father (or mother) or guardian execute the certificate which accompanies the entry blank.

17. No entries will be considered if posted later than 12:00 midnight, July 1, 1954.

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I am (We are) hereby entering my (our) song in your SONGWRITER'S CONTEST. I (We) have read the above rules carefully, and I (we) agree to them, and accept DOWN BEAT's offer as stated therein.

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(The publisher may change the title or edit the song.)

2. I am (We are

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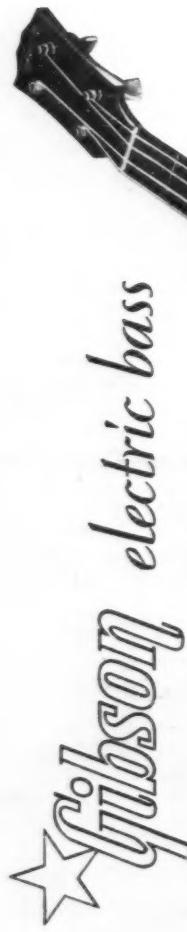
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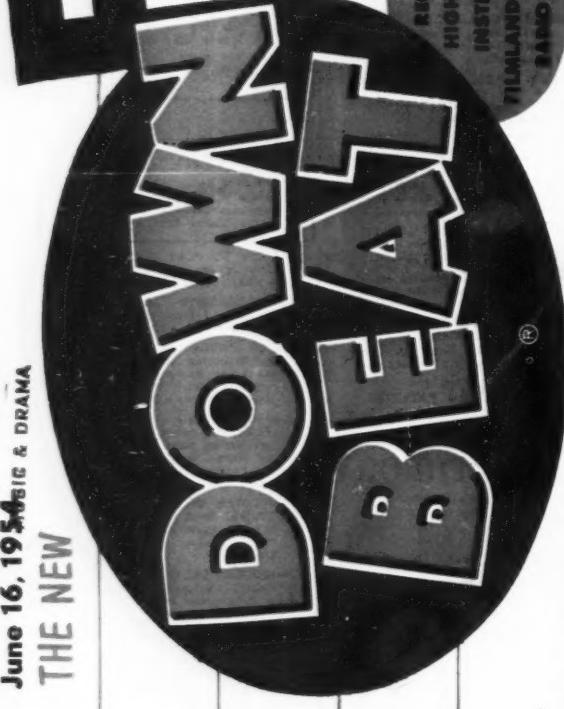
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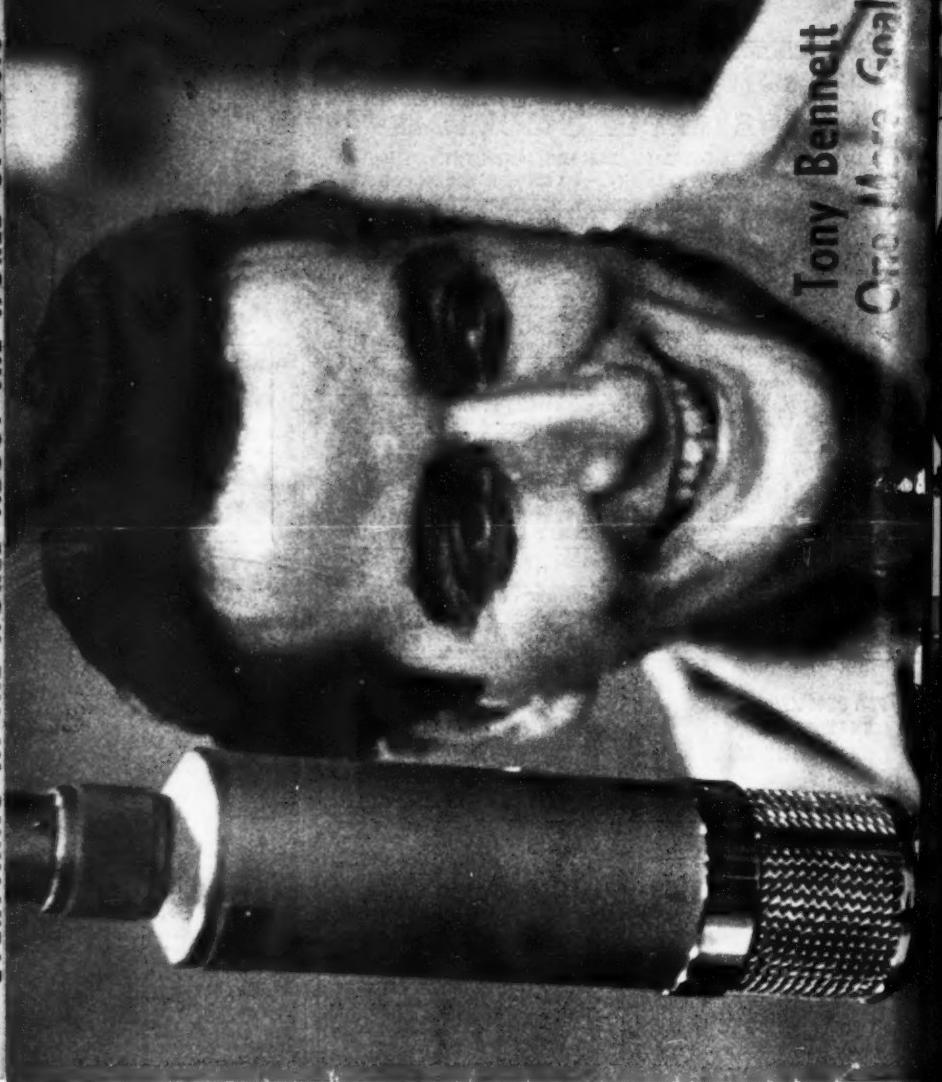
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